



# How to make the best use of Electricity this Winter

Now that we all realise that there's a very real danger of Electricity cuts throughout this winter, it is essential for everyone to know how to manage with the minimum of inconvenience and discomfort.

## **This is the problem . . . .**

The problem is a very straightforward one. There is not enough electricity-producing machinery to meet every demand, all the time. Why? Because for six years no extensions or additions to the power stations were allowed unless directly needed for helping towards Victory; *none* were allowed for the anticipated higher post-war demands. A vast power plant project, costing over £200,000,000, is now in hand, but this will take *time*. Meantime, the war-tired plant must not be overstrained: if too many people are using Electricity simultaneously, the Electricity engineers *must* switch off for a while.


## **. . . and THIS is the solution**

Don't over-burden the willing horse. Electricity will go on giving you the same faithful service if you'll do *your* part. The heaviest burden comes in the PEAK PERIODS, and if everyone will honestly plan to lighten the load in those periods, *the danger point may not be reached*. At present the PEAK PERIODS are from 8 a.m. until noon, and from 4 until 6 p.m., for five days a week—Monday to Friday. If everyone will transfer some electrical load to OFF-peak periods, we may avoid some of the cuts. Here's how *you* can help relieve the strain. Just adjust your daily routine so that OFF-peak periods are always the Electricity-using times, and peak-periods are the

*helping* times. It may perhaps mean inconvenience to you; nobody likes having their carefully-arranged daily programme upset. But it's truly worth it. It is a fact that your Power Station, just now, is relying upon the help that you can give.

## **No strain means no cuts**

If you *do* get cuts you'll know that some people *aren't* helping. But—and you can count on this—there'll be no cuts if everyone helps!



**USE**  
**ELECTRICITY**  
**AT**  
**OFF-PEAK**  
**PERIODS**  
**AND HELP TO AVOID CUTS**

*Issued by British Electrical Development Association.*

# THE ARCHITECTURAL REVIEW

VOLUME CI NUMBER 602

*February 1947*



The Cover ATHENS, like every city, means different things to different people—and different things to the same people at different times. To the reader of newspapers it is a place whose current politics are profoundly shocking to the editors of just about half the newspapers he reads. To the classical scholar it is a heap of ruins seen through a spider's web of Greek texts. To him who suffered the benefits of a classical education, without coming near to scholarship or visiting Greece, it is part of a guilty conscience, for its name reminds him of so much that he never really knew. But to the seeing eye it is something more vivid—a city which, though not Asiatic, is European mainly in the geographical sense—seeming to have been built specially to give the lie to Kipling's truism—where villas which would look at home in Maida Vale raise their stuccoed facades above banks of sub-tropical vegetation and an extravagant variety of architectural styles from Businessman's Functional to Turkish Art Nouveau and Minoan Revival are indulged with a recklessness hardly paralleled. The eye in the present case is Osbert Lancaster's, whose Athenian fantasia on the cover evokes more of the *genius loci* than could any more literal representation.

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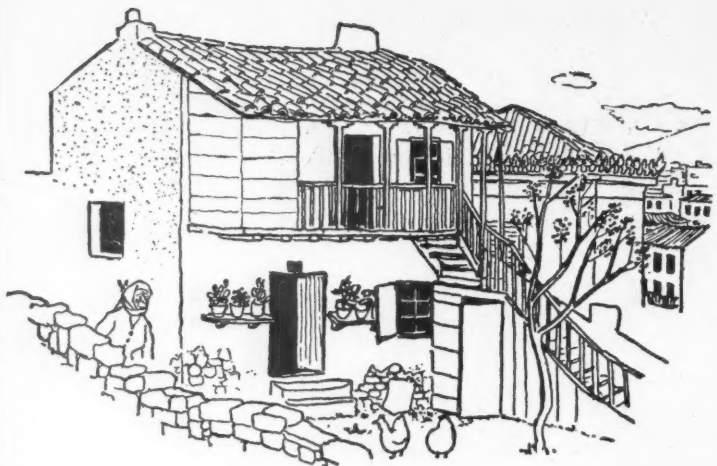
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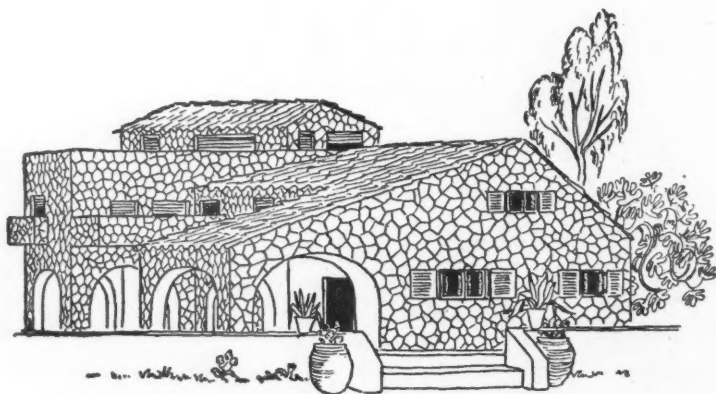
THREE SHILLINGS AND SIXPENCE



*In Plaka.  
(pink and white  
wash.)*



*Villa in Kifissia*

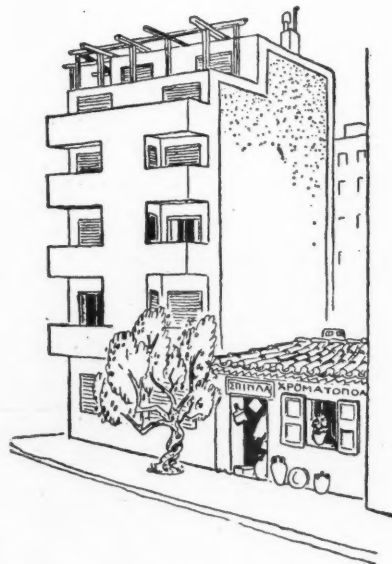


*"Island" Style.  
(circ. 1936)*

# *Athenian Sketchbook. 1945*



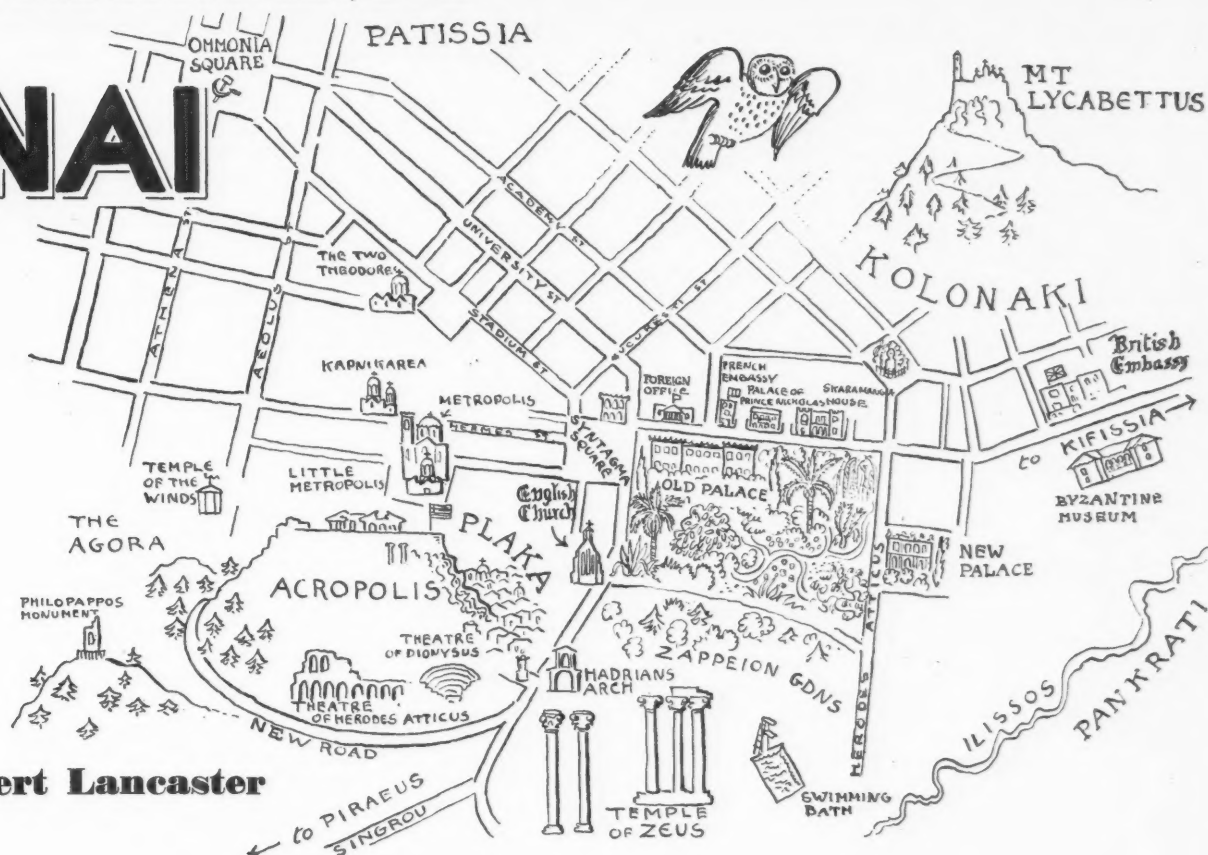
*Late Ottoman  
(cream stucco; loggia  
Etruscan red)*



*In Kolonaki*

The following account of Athens is condensed from *Classical Landscape with Figures*, a book on Greece by Osbert Lancaster which will shortly be published by John Murray. On the facing page is a selection from the illustrations to the book, which have been drawn by the author.

# AΘΗΝΑΙ



by Osbert Lancaster

**F**OR more than a week a handful of British paratroops had held the summit against repeated attacks and only the day before had they been able, as the result of the arrival of reinforcements, to advance their perimeter to the edge of the Agora. Above us the skies were those one finds more frequently in the Derbyshire landscapes of Mr. Piper than in the posters extolling the beauties of the Eastern Mediterranean; below, the whole overgrown city sprawled across the plain of Attica to the foothills of Parnes and Penteli. The usual deafening hubbub of Athenian life—the clanging of trams, the shrieks of the street-vendors, the crowing of backyard fowls—which in normal times is here audible, detached from its background and existing, as it were, in a void, was stilled and the prevailing quietness was emphasised rather than broken by the continuous machine-gun fire in the streets immediately below, the detonations from the direction of Patissia (where the proletariat were blowing up houses to form street barricades) and that peculiar sound, half whistle, half rending calico, which shells make as they pass immediately overhead. Somewhere beyond Ommonia Square a group of buildings was on fire, probably a petrol dump, as the tall column of smoke was oily black against the snow of the distant mountains; behind the Theseon mortar shells fell with monotonous regularity on a corner house by the tram stop, sending up yellowish white clouds that hung in the air, round and compact, for a full five minutes before dispersing. On the Acropolis itself a group of trigger-happy gendarmerie lounged with an assumed nonchalance by the lower entrance; over all towered the Parthenon, its clear unequivocal statement in no way blurred by the barricades hastily erected from fragments of its pillars and caissons, its own internal rhythm uninterrupted by mortar fire or rockets.

For an initial visit the circumstances were singularly favourable. For one's whole attitude towards, and appreciation of, any monument can be as successfully warped and affected by an unfortunate first encounter as can one's sex-life, or so we are credibly informed by the psychologists, by a fortuitous sight of the housemaid undressing gained at an unduly impressionable age, and in normal times in the case of the Parthenon such a disaster is all too easily sustained. Thanks to General Metaxas, whose errors of policy have too frequently been condemned with a warmth that would more appropriately have been reserved for his errors of taste, the Acropolis is now formally approached by a neatly macadamised by-pass bordered with newly planted groves of pine and fir. The atmosphere thus happily created is nostalgically Bournemouth, and it is with genuine surprise that, having completed the ascent, the English visitor finds himself faced, not with Branksome Chine, but the Propylaea. Distressing, however, as are the results achieved by an uninstructed zeal for "improvement" they are infinitely

less destructive than those due to an unbridled enthusiasm for knowledge, as may be observed in the Agora, where industrious and heavily subsidised American archaeologists laboured long years pulling down the greater part of the old Turkish quarter in order to lay bare a dreary bomb-site. When one gazes on this vast expanse of antiquarian rubble and reflects on what it has displaced one gains a new respect for the sound judgment of the great Duke of Wellington, who, on being informed that a Roman pavement had been laid bare on one of his estates, at once gave orders that it was to be covered up again without delay. The only find of any general interest which has so far emerged from all this destructive quarrying is an inscribed tablet, of the sort on which voters were accustomed to write the name of their candidate for impeachment, which is thought to provide direct confirmation of a well-known anecdote of Plutarch.

However, before leaving this distasteful subject it should, perhaps, be pointed out that the Americans enjoy no monopoly in this species of learned vandalism and, indeed, in Delphi a far more difficult feat of ruination has been achieved by those paragons of taste, the French. The truth of the matter is that the average archaeologist of any nationality being almost invariably totally deficient in visual sense is about as safe a person to have around a well-conducted city as a bomber-pilot or a by-pass builder.\*

The temple of Olympian Zeus was the last great Athenian building to be erected in classical times. After its completion the city gradually lapsed into a condition with which we to-day seem likely to become all too familiar. Bureaucrats and taxes increased, trade declined and initiative withered away, and while to a casual observer the streets and market-places would doubtless have seemed as animated as ever, Athens in fact was living on capital and the tourist traffic. Statues and trophies were still erected on the Acropolis and a cosmopolitan throng of students still crowded into the lecture rooms of the University; but everywhere the shadows were lengthening. And this decline, occasionally arrested for a brief space by some sporadic recrudescence of national spirit, frequently accelerated by barbarian inroads, continued for the space of a millennium. Of the state of Athens on the eve of the Latin Conquest a vivid picture has been preserved for us by the metropolitan Akominatos. According to him the scene which presented itself to the earliest recorded English tourist, a certain John of Basing-

\* At Delphi the whole prospect of the ruins as one approaches from the direction of Arachova is completely wrecked by the new museum building, Paris Exhibition functional in style, glaring white in colour, which has been cleverly sited to do the maximum æsthetic damage on a shoulder of the hill overlooking the road. A notable exception to this general rule was the late Humphry Payne whose particular virtue as an archaeologist derived from his exceptionally keen visual sense.

stoke, Archdeacon of Leicester, must have been fantastic in the extreme. Already that process of shrinkage which was by the beginning of the nineteenth century to have reduced the city to a huddle of cottages clinging to the north slopes of the Acropolis, was well under way. Although at this date all the principal monuments of antiquity were still intact, everywhere the old villas and palaces were falling into ruin. On all sides long perspectives of pillared streets, grass-grown and deserted, stretched away into the countryside as empty of life and full of menace as the colonnades in a painting by Chirico.

In 1829 a large portion of the Greek mainland was finally declared independent of the Sublime Porte, but some years had yet to elapse before the capital of the new kingdom was transferred from Nauplia to Athens. When at length this move was made the authorities found themselves possessed of a capital city rich beyond any in the world in historic associations, but as completely devoid of all the necessary amenities of a metropolis as any bog village in Ireland. The Athens which Stewart and Revett drew and in which Byron resided, smaller in population and extent than the average English market town, was practically confined to the northern slopes of the Acropolis; the Temple of Zeus, Mt. Lycabettus, the site of Ommonia Square were all well out in the country. The history of the next hundred years affords us one of the most extraordinary and enlightening examples of urban development in the whole dismal panorama of nineteenth century expansion.

The peculiar atmosphere that prevailed throughout his capital at the time of King Otho's arrival in Greece may still be sampled in the half-dozen streets lying above and slightly to the east of the Agora, which have as yet escaped the maw of transatlantic archaeologists. Here, small houses, the upper stories, if any, of wood, and minute Byzantine churches are crowded together on a variety of widely differing levels and divided by narrow alleys that unexpectedly turn into dilapidated stairways round every corner. Thanks to the innumerable small courts and gardens planted with cypresses and vines, the completely unselfconscious and successful use of colour wash and the Greek passion for "petrol-can gardening" the total effect is charming, picturesque and unsanitary. (However, it should in all justice be pointed out in this last connection that despite the total absence of plumbing this neighbourhood even in the heat of an Athenian summer is considerably less offensive than the old quarter of St. Ives, let alone its Mediterranean counterparts.) However, it was not to be expected that the westernised Corfiotes, the magnates of Hydra nor the new King's innumerable Bavarian hangers-on who now flocked to the capital would tolerate the primitive conditions prevailing in this humble residential area and the first of a long series of building drives was soon under way.

King Otho came fresh to his capital from the rarefied æsthetic atmosphere prevailing at the court of his Philhellene father. King Ludwig I of Bavaria was an æsthetic and a romantic, and if his architectural fantasies were less spectacular than those erected by his successor and namesake fifty years later, it is only due to the fact that the neo-classical dreamworld of his preference provided less scope for the more theatrical flights of royal fancy than the Wagnerian Middle Ages. Under this monarch's enthusiastic direction the Munich in which his son had been born and bred was being rapidly transformed from a typical south German town of the Biedermeier period into that extraordinary hotch-potch of Greek Revival and Florentine Renaissance which survived until the coming of the R.A.F. To such a monarch the establishment of his family on the throne of Greece presented itself almost exclusively as a Heaven-sent opportunity for a re-creation (if possible on more up-to-date and correct lines) of the vanished glories of the age of Pericles, and in order that it might in no degree be missed or bungled the best obtainable architectural advice was made constantly available to the scarcely less enthusiastic Otho. Given the time and place it was not surprising that this advice should have been unmistakably coloured by the theories and practice of Herr Schinkel, the greatest of the German neo-classicists whose undoubted genius was, perhaps, scenic rather than architectural and who is best remembered to-day for his magnificent settings for "Die Zauberflöte" piously preserved, at least until 1939, and on occasion used, by the Berlin Opera. The most ambitious and among the earliest of King Otho's proposed improvements was a scheme of this master which, perhaps fortunately, the chronically embarrassed state of the Greek exchequer prevented from being realised save on paper. This was nothing less than the restoration and conversion of the remaining buildings on the Acropolis to form a palace worthy of the dignity of the Wittelsbach monarchy. Some of Schinkel's elevations for this project have survived and undoubtedly constitute one of the most extraordinary documents in the whole history of the Picturesque. After studying them one finds oneself at a complete loss to decide which is the more remarkable—the skill with which the architect has, from a purely scenic point-of-view, utilised the available material or the sublime self-confidence which allowed him ever to embark on such an enterprise.

The existing royal palace (the "old palace") with which the ambitious

monarch had finally to rest content is a fair example of the official style as it flourished in the early years of the century. The architect was Von Gärtner, one of the most prominent of the Germans who now established themselves firmly in Athens, where half the nineteenth century public buildings comprise a monument to their laborious talents.\* Of these the most successful is that wing of the Hotel Grande Bretagne, known as the Petit Palais, facing on Syntagma, which was originally called the house of Demetrios and once housed the French archaeological school.

It is not, however, the showpieces of the period that are likely to hold the attention of the modern visitor, but rather the less pretentious examples of domestic architecture built in that style which has come to be known as Othonian and which provides the closest parallel to contemporary domestic architecture in England to be found anywhere on the Continent. Time and again one is confronted with a row of stuccoed façades in which monotony has been avoided by a pediment above a central window, a wrought-iron balcony at first floor level, a little rustication at the basement, a well-placed pair of pilasters or a welcome strip of balustrading, and for a moment the sky darkens, the palms and pepper-trees are transformed into Wellingtonias and monkey-puzzles and one is back in Cheltenham or Maida Vale. This is not, I think, the outcome of a purely personal nostalgia for there exists many an Athenian house of this epoch which, were the French windows replaced by sash and the inevitable row of palmettes removed from the eaves, anyone less knowledgeable than Mr. Summerson could easily attribute to Cubitt or Basevi. This Othonian style held its ground throughout the century although as time wore on the freshness and spontaneity were dimmed and the late examples tend to suffer from just that heaviness and monotony which renders Bayswater so depressing; nevertheless, one not infrequently comes across a small house here and there in Athens exhibiting all the good qualities of the early period which, on enquiry, proves to be not more than twenty years old.

One of the reasons for the remarkable longevity of Othonian which flourished long after the monarch who lent it his name had returned an exile to his native Bavaria, there to astonish peasantry and tourists alike by his frequent appearances in the *gemütliche* countryside around the Starnberger See clad in all the Byronic panoply of an Evzone, must be attributed to the almost total absence, until the tentative appearance of Art Nouveau, of any serious rival. The Athenian architect, more fortunate if less adventurous than his English colleague, was never faced with the difficulty of deciding between the rival claims of Pont Street Dutch, Norman Shaw Queen Anne or Bedford Park Cottage styles; his clients, staunchly nationalist, were perfectly content with a house that showed the requisite number of palmettes and acknowledged, even if it did not always observe, the classical orders. Above all, the relaxing breeze of the Gothic Revival never blew across these unwelcoming plains (however, when one observes what the Byzantine Revivalists could do, unaided by the Camden Society and unencouraged by any native Ruskin, one's feeling of relief is qualified). Nevertheless, central Athens is not quite innocent of pointed arches, and the heart of the British traveller is lifted up on emerging from the Zappeion gardens into Odos Amalias by a splendid view of the east end, uncompromisingly E.E., of the English Church.

There exists, so far as I know, only one other example of Revived Gothic in the whole of Greece, an unfinished palace on the slopes of Penteli, built by that singular woman the Duchesse de Plaisance. In a period remarkably rich in female eccentrics of the more affected sort, this worthy contemporary of Lady Blessington, the Duchesse de Berri and Caroline Lamb more than held her own. The daughter of the French Consul at Philadelphia married to a duc de l'Empire, she combined in an extraordinary manner the keepsake silliness of Romantic Europe with the bogus culture of a Transatlantic blue-stocking. After a stormy youth, which included a tender episode with that decidedly minor poet, Casimir Delavigne, she descended on Athens with an adored daughter and a firm determination to wave the torch of European culture in the provincial darkness of the Othonian court. As so often happens in these cases in Greece her enthusiasm was soon turned into other channels by the prevailing atmosphere, and it was not long before she was demonstrating to an astonished Athens the depth of her Philhellenism by a series of costumes in the antique style carefully copied from Tanagra statuettes. She still retained, however, the fashionable love of solitude which led her to pitch her tent in the remoter environs of the capital. As these were at this period infested by the most ferocious brigands her choice of residence argued a sublime indifference to a fate worse than death; a fate, it was sometimes suggested, that she had on more than one occasion to suffer, invariably suppressing with a Spartan fortitude all indications of that horror and distress with which a gently nurtured female would naturally

\* Von Gärtner was "hofarchitekt" to Ludwig I with whom, until an unfortunate difference of opinion over the decoration of the frescoed loggia in the Hofgarten, he was on terms of close friendship. His works in his native town include the Ludwigskirche, the Wittelsbach Palast and that strange exotic, the Feldherrenhalle. In 1819, after studying under Percier and Fontaine in Paris, he came to England and stayed a year with his friend Hullmandel, the lithographer, who was responsible for the lithographing of many of the works of Cattermole, Shotton Boys and other topographical artists.

in these fearful circumstances be overwhelmed. Two of these rural retreats survive to-day; one is now the Byzantine Museum in Kifissia Street occupying a site that was well outside the town at the period it was built, the other an unfinished palace in the Gothic style a little above the monastery of Penteli. Confronted with this latter building the English visitor of sensibility finds himself a prey to most extraordinary emotions; isolated among the pine-trees and overlooking the wide expanse of the Saronic gulf with Aegina on the horizon, these echoing crenellated walls, so suitable and expected had one come across them in some dripping Irish demesne, seem to retain in this crystalline atmosphere a more than Celtic twilight, to preserve within their compass all the steel-engraved melancholy of nineteenth century romanticism. When in 1845 murmuring some appropriate verses of Lamartine the Duchess died, this, her final monument, was still unfinished (like many of those afflicted with building mania, she was superstitiously averse to final completion) but, nevertheless, she was buried in the grounds and still lies beneath a white marble mausoleum in the classic style rapidly falling into ruin with its once white surface purple stained with political and amorous graffiti scrawled in indelible pencil by generations of Athenian picnickers.

At the beginning of the present century Athens was half-way in the history of its development between the clustered village of Byronic times and the sprawling metropolis of to-day. On the one hand Lycabettus was still outside the town and its slopes free of villas; Piræus was another city separated from the capital by miles of olive groves; and on the east the palace gardens gave on to the open countryside. On the other hand, the area lying to the north of the Acropolis and to the west of Lycabettus was already laid out on a grid plan; Syntagma Square in front of the palace was a dignified open space worthy of a small capital, in fact a great deal more dignified than it is to-day when so many of the old Othonian houses have been replaced by hotels and office-blocks in an international version of Businessman's Functional; and a series of wide traffic arteries, Athena, University and Stadium Streets radiated out from Ommonia Square. This square was intended to balance Syntagma, to which it is joined by two of the city's principal thoroughfares, but while Stadium and University Streets (or to be up-to-date, Churchill and Venizelos) indeed form the principal axis of the capital's life, owing to the fact that in Athens, almost alone among European cities, the social drift is not from east to west but in the contrary direction, it never seriously threatened the pre-eminence of its older rival. Even in its heyday, during what we might, perhaps, call the early Compton Mackenzie period, it could never be rated above the shabby-genteel and to-day its sordid expanse which even the presence in the centre of a flower-market fails to enliven is the stamping ground of the cheaper sort of whore and the starting place for all the more violent communist demonstrations.

To the north of Ommonia lie the depressing residential steppes of Patissia, which owe their origin to a remarkable demonstration of that rugged individualism which makes the Greek planner's lot so hard. It had been intended by the city fathers that the future development of Athens should be an orderly southward expansion eventually linking the city with the port of Piræus and plans to this effect had in fact been drawn up. Before, however, they could be carried into effect a shrewd Athenian of the period (the grandfather of that eminent publicist, Georges "Colossus" Kitsimbalis) operating along lines exactly opposed to those which have been so successfully pursued by land speculators in our own country bought up all the land he could lay his hands on to the north of the town. As he had anticipated, the Athenian public the moment it was suggested to them by the powers that be that they should dwell to the south, straightway rushed out and bought building sites in exactly the opposite direction, and the psychologist's fortune was made. The results of this manoeuvre were, however, except to the Kitsimbalis family, depressing.

In 1922 occurred a disaster which not only completely, and it is to be feared permanently, upset the national economy of Greece but entirely modified the whole character of the capital. By the treaty which brought to an end the disastrous Turkish war, a crack witted enterprise for which the idiocy of King Constantine, the optimism, to call it by no harsher name, of Mr. Lloyd George, the incompetence of the Greek General Staff and the insane jealousy of the French were all in part to blame, an exchange of national minorities took place. By this agreement, which was hailed by international planners and liberal intellectuals as a triumph of peaceful co-operation and a sure presage of the new era dawning in international relations, an already overcrowded Greece was landed with a million-and-a-half refugees from homes which they had inhabited since, at least, as early as the eighth century B.C., and which they had maintained against the Phrygians, the Persians, the Romans, the Goths, the Arabs and the Turks, only finally being forced to render them up at the command of the League of Nations. The result was to saddle the state with a permanent burden of unemployment, to create what had never existed before, an urban proletariat, and to ring round the principal cities with a girdle of slums; and furthermore, ironically enough, to

turn into an uncultivated waste what had hitherto been the richest districts of Asia Minor.

In dealing with this appalling problem, the government, in particular Genl. Plastiras, displayed a praiseworthy resourcefulness, transferring the wretched newcomers as quickly as was humanly possible from the squalid encampments and hut settlements in which they had sheltered on arrival into new housing estates on the outskirts of Athens, Salonika and the larger provincial towns. In Athens these "Asia Minor" suburbs—"Athens crown of thorns" as a British divisional commander aptly but, in the conditions of December, 1944, a little unfortunately described them—produce on the foreign visitor unacquainted with the circumstances in which they were built an impression of unrelieved horror which is apt to find expression in an unqualified condemnation of the government responsible.

Nevertheless not all the effects of this enforced migration were equally depressing; among the refugees were many who had managed to send their capital ahead and still more whose wits, sharpened through generations of commercial activity in the bazaars of the Levant, were well adapted to profit by the rising market of the 'twenties. Many new enterprises were now started and the business quarters of the town rapidly expanded.

The extension of the city at this time developed in two directions; first, towards the Piræus in accordance with the original plan frustrated by Georges Kitsimbalis' grandfather; second, along the line of the Leoforos Basileias Sophias or, as it is invariably called, Kifissia Street, which is lined by a series of imposing public buildings in a variety of interesting styles. The Foreign Office, strict neo-classic; the Ministry of War, Greek traditional; the French Embassy, pure Deuxieme Empire; the Egyptian Legation, a Cairene version of Italian Renaissance; the palace of Princess Nicholas, very late Othonian, and most remarkable of all, the Skaramangar House used during the Regency as the official residence of His Beatitude. The full beauties of this perfect example of Hollywood Balkan are only suggested by the exterior, from which, striking as it undoubtedly is, the passer-by can gain no hint of the wealth of peasant oak, the splendour of round-headed arches resting on squat pillars crowned by debased but gilded Byzantine capitals that lie within.

Beyond the Skaramangar the street begins to lose interest, being given over almost entirely to blocks of flats in the Mitropa style of the 1930's. Heavy and monotonous as these cliff-dwellings undoubtedly are, they yet compare quite favourably in appearance with the streaky-bacon, neo-Georgian calamities that mock the decent stucco of our London squares and in convenience of arrangement are much superior.

The only remaining buildings of interest in the street are the Officers' Club, which might have been built by a Greek architect with a nodding acquaintance with the later works of Norman Shaw, the Byzantine Museum, mentioned above as being one of the numerous homes of the Duchesse de Plaisance (and, incidentally, one of the best arranged small museums in Europe) and the British Embassy. This last was originally built as a present for the late M. Venizelos by his wife, who spared no expense in its design and decoration. An imposing block in the neo-classic manner it is to-day chiefly remarkable for its colour, a pale cyclamen of a shade that is now known throughout Athens as "Palaiet pink." A former Ambassadress, so it is said, one day chanced to be driving through a village south of Thebes, well known for the bright colour-wash with which the inhabitants are accustomed to enliven their homes, and being much struck with the gay appearance of the hamlet she decided, the time having come round for the repainting of the Embassy, to follow the example of the simple cottagers. The experiment was undoubtedly bold, for a colour which lends a gay air to a two-roomed cottage in the country can prove a trifle overpowering when applied to a fair sized palazzo in the principal residential quarter of a modern city. However, there is much to be said for a building which houses the representative of His Britannic Majesty possessing a character of its own and this no one could be found to deny our Embassy in Athens. Indeed, at a time when the houses on the opposite hill seemed to be exclusively occupied by the champions of the Elás rifle-range its character was, if anything, almost ostentatiously recognisable and the then Ambassador was heard on occasion, as he skipped nimbly across that area of his study covered by the French windows, to refer to his predecessor's wife with a warmth of expression uncommon among colleagues in the diplomatic service.

Beyond "the rose-red pity," as opponents of British policy in Greece occasionally allude to the Embassy, Kifissia Street loses much of its character, becoming unpicturesquely slummy in the neighbourhood of the Alexander Boulevard and on reaching Psikiko traversing for some miles an Athenian equivalent of Metroland enlivened by all the architectural delights usually to be found alongside a by-pass before finally climbing the hill to the fashionable suburb of Kifissia. Kifissia unlike Hampstead, which in situation, or Wimbledon which architecturally, it somewhat resembles, owes its rich suburban character to an immensely old tradition. In the first century B.C. the inevitable Herodes Atticus built himself a summer villa on this cool hill-top, the lavish decoration and fittings of which have been described by a sycophantic contemporary.

To-day the tradition started by the Nuffield of antiquity and carried on by the Frankish lords and Turkish pashas who succeeded him, for the neighbourhood never lost its charms for the Athenian upper class, is supported by the cotton magnates of Alexandria and the bullion brokers of the Phanar with an enthusiasm and open-handedness that render Kifissia not only unique among suburbs but also a "folk-museum," as it were, of the more extravagant examples of twentieth century domestic architecture without rival in Europe. Along these shady suburban lanes the amateur of villa design will discover specimens of styles almost totally unrepresented in the other great collections. Where else, one may ask, can one find ornamental barge-boardings and the classical orders freely employed in the same building? Is there anywhere in Europe, save, perhaps, Mytilene, where that excessively rare style, Turkish Art Nouveau, can be studied to such advantage as here? There is even a single specimen of that okapi among architectural modes, Minoan Revival. The majority of these fantasies, built by men to whom money was no object, acquainted with foreign countries, but temperamentally cut off from what they would still speak of as "Western Europe," and completely uninhibited by any middle-class anxiety as to what their housemaster or the neighbours would think, tend to display three main influences—the Hellenistic temple, the Monte Carlo Casino, and the Swiss Chalet. In some of the more recent additions to the neighbourhood a fourth influence, that of peasant art, is also discernible; one or two of these elaborately simple cottages ornées in what is optimistically known as "Island Style" can in fact trace their descent from the Red House at Bexley through Sir Edwin Lutyens and Hollywood.

The contemporary expansion of the city southwards was of a more strictly utilitarian character; the goal of the great new road, Leoforos Singrou, which now shot out in this direction was not a smart villa-colony of Kolonaki but the third largest port in the Mediterranean. The modern harbour obeys that universal rule which decrees that all ports, once they have exceeded a certain size, lose much of their own proper character and become as unromantic as power-stations or stockyards, but at the moment some of the macabre beauty of ruination still clings to these wharfs with their warehouses and cranes shattered and twisted by the blast of an exploding ammunition ship in 1941. (The result, incidentally, of a piece of light-hearted British bungling with which, much to the credit of their national magnanimity, the Greeks have never in my hearing reproached us.) Luckily, however, the holocaust which then swept along the quayside spared, as did the subsequent bombing, many of the remarkable Piræan brothels. These establishments to which, for all signs of their purpose visible in the café which occupies the ground floor, one could unhesitatingly take one's maiden aunt, are notable not so much for the beauty of their inmates, of which I am ashamed to say I never had occasion to form an estimate, as for the dancing which takes place nightly. The music, which is supplied by a mandoline and a guitar occasionally reinforced by a clarinet, is traditional and as far removed in character from the Judæo-Haarlem rhythms of our western dance halls as it is from the blameless jog-trot of the Morris. The dancers, seldom more than three in number, are ordinary members of the local public, dockers, ship-hands or the like, who go through the intricate mazes of the *hassariko* or the *slaviko*, which both involve a remarkable number of concerted bendings and leaping, with tireless agility and grace, their excessively proletarian aspect and costume not infrequently enlivened by a camellia tucked shyly behind the ear or a rose held between the teeth. On no account should anyone with an interest in Greek dances fail to visit one of these resorts, for these burly toughs display a concentration and a spontaneity that is to-day all too frequently to seek in the costumed festas of the countryside faintly coloured, as in all but the most remote districts they almost invariably are, by the not quite disinterested enthusiasm of the Ministers of Popular Culture and of Tourism.

The Singrou Avenue itself, linking this fundamentally different world with Athens, is a fine piece of road-building running from the Temple of Zeus for six miles in a dead straight line to the sea. Driving along it back to Athens one is confronted the whole way from Phaleron, until it finally drops behind the roof of the old palace, by that singular elevation, Mt. Lycabettus. For some reason this remarkable mountain, which dominates every view of the city and is quite unparalleled in any other capital of Europe, is almost invariably ignored in all modern accounts of Athens, and there exists, I believe, but one passing reference to it in the whole of classical literature. To gain some idea of the fantastic impression it creates the Londoner should picture to himself a steep, conical rock rising to the height of nearly a thousand feet with its southern foot in Grosvenor Square and falling away on the north in a series of precipitous drops to Wigmore Street, its spiky summit crowned with a small chapel. One reason that, perhaps, accounts in part for the prevailing silence on this subject lies in the fact that the majority of Athenians do not like Lycabettus; they regard it as "un-Greek" and, indeed, not altogether unreasonably, for its extravagant silhouette together with the ridiculous little pines with which that indefatigable romantic gardener Queen Amalia planted the lower slopes give it a quite un-

classical, northern air, as of an illustration to Grimm by Arthur Rackham. Nevertheless, undeterred by one's Greek friends, one should most certainly climb to the summit not so much for the sake of the little chapel as for the view.

From nowhere else does one gain so extensive or so enlightening a vista of this extraordinary city as from this little terrace. Immediately below, the foot of the mountain is ringed round by the luxury flats and imposing villas of Kolonaki, the British Embassy blushing prettily in their midst; to the east rises the great mass of Hymettus, the suburb of Kaisariani clinging like a scab to its flank, its foothills dotted with houses and domes, finally falling away to the distant sea in the neighbourhood of Glyphada. Close at hand to the south lies the heart of the city clustering round the great rock of the Acropolis, traversed by the parallel canyons of Stadium and University Streets, and bounded in the foreground by the treetops of the palace gardens and the vast pillars of the Temple of Zeus, whence Singrou Avenue, as straight and gleaming as the mercury in a thermometer, shoots across the slums and marshes to Phaleron and the sea. To the north and west the suburbs have spilt out in a great semicircular wave which must, one feels, in a short space engulf the whole plain of Attica. As one looks more closely at this crowded panorama one notices that what at first had seemed a solid undifferentiated mass of housing is in reality a conglomeration of separate units, their focal centres marked by a neo-Byzantine dome, their boundaries indicated by a sudden outcrop of rock, some tributary of the Ilissos or even by a simple change of level. This, one realises, is not so much a vast city as a collection of villages and small towns hastily united by force of circumstance. To a certain extent this is true of all great cities, of London more than of most, but with us the process of accumulation has gone forward over a long space of time, whereas here it has been accomplished in two decades. It is this fact which, combined with the intense local patriotism of the Greeks, gives to Athenian life its peculiar quality. It explains how it is possible for there to exist in the midst of a metropolis of over half a million inhabitants a community living in a mile's radius of Syntagma of which almost every member, regardless of occupation, social position, or politics knows every other; in which the world of politics, law, journalism, the arts, finance are mingled and interlocked at every point much to their mutual advantage. So it was up to the late war in Vienna, still is in Dublin, but has long since ceased to be in London. Here the old man selling filthy post-cards in the bars in Bucuresti is on Christian name terms with half the cabinet; the leading exponent of modern art is the son of that political admiral whose face has launched a hundred coups; the nephew of the prominent shipping magnate is a leader of the Communist party. "Vous savez, mon cher, c'est une de mes cousines" is the theme song of Athenian social life in every class.

Piræus, Patissia, Ayios Iohannis, all the names on the buses are separate worlds with their own shops and *tavernas* for whose inhabitants life centres round their own *platia*, quite uninfluenced by that of the next-door community and only slightly affected by that of central Athens. So firmly do these various districts retain their own individuality, so worthily do they maintain the tradition of the city states of antiquity that it is no unusual thing to find oneself at the distance of one bus-stop from a notoriously Red centre in a neighbourhood where every other house displays the slogans and symbols of uncompromising royalism.

As one gazes down on this expanding confusion of yellow-washed slums, modernistic apartment houses, Byzantine churches; macadamised streets that start with the surface of a billiard-table only to revert to ochreous, naked rock after the first three hundred yards; smart avenues that change to raging torrents at the first rain-storm; ruined temples and bombed gasworks; art-nouveau palaces and wooden shacks, one gradually realises that the inhabitants of this town-planner's nightmare have at least preserved not only a few shattered columns and weather-beaten porticoes from the ruin of their ancient civilisation, but also one of its greatest discoveries—how men can live a communal life in a great city and yet retain their own individuality. Whether in the century of the common man they will be able to continue safeguarding this sane and healthy parochialism which nine-tenths of the western world have forfeited remains, of course, to be seen.





1. the Kronprins Frederik  
beside the quay at Esbjerg. 2.  
the main staircase, first class.

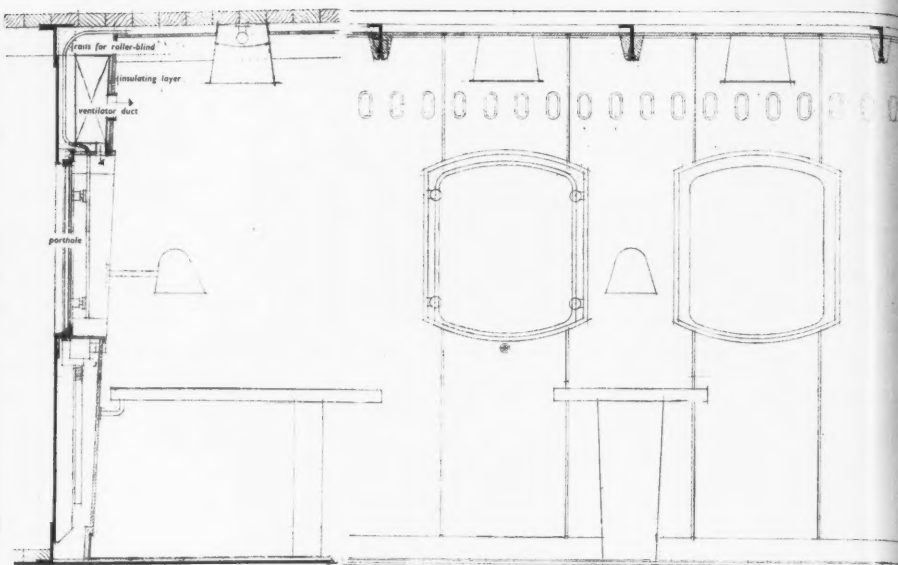
## M/S KRONPRINS FREDERIK

KAY FISKER : ARCHITECT

The keel of the Danish ship Kronprins Frederik was laid in 1939 but she was not completed during the war and entered service only in June, 1946. Her hull dimensions represent the maximum possible on the Esbjerg-Harwich route, for which she was specially designed; the draught is limited by the necessity of clearing the bar outside Esbjerg at all states of the tide and the length cannot be greater as the vessel must be able to swing inside Esbjerg harbour. Another special requirement was that the vessel should be able to carry a fair cargo of agricultural produce, since the carrying of passengers alone on this route is not a paying proposition. She is powered by two ten-cylinder Diesels, developing 8,500 I.H.P. and has a speed of twenty and a half knots. In this and the following pages the Kronprins Frederik is illustrated partly for the beauty of her lines, which may be appreciated in the photograph on the left and in the drawings on pages 55 and 56, but more particularly for the appropriateness of her internal appointments, whose designer has achieved both comfort and elegance without losing sight of the fact that this is, after all, a sea-going ship and not an hotel. At the present time, when so many shipping companies are engaged in war-to-peace conversion programmes, such a feat assumes special importance.



# **WRITING ROOM, DINING ROOMS AND SMOKING SALOONS**



3. the writing room. On the right, a detail of windows. 4. the third class dining room; the walls are painted; the chairs of Cuban mahogany upholstered in blue leather.





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5, the first class dining room, whose inclined walls are lined with Italian hazel; the chairs have green fabric seats and backs. 6, in the third class smoking saloon; walls are elm. 7, the first class smoking room, which has portholes round three of its sides.

**STATEROOM, CABIN AND BAR**

8, one of the staterooms, the walls of which are finished in Japanese grass. 9, a single berth cabin, first class. 10, the bar, with leather-upholstered walls; the counter is of Caucasian hazel with stainless steel fittings.



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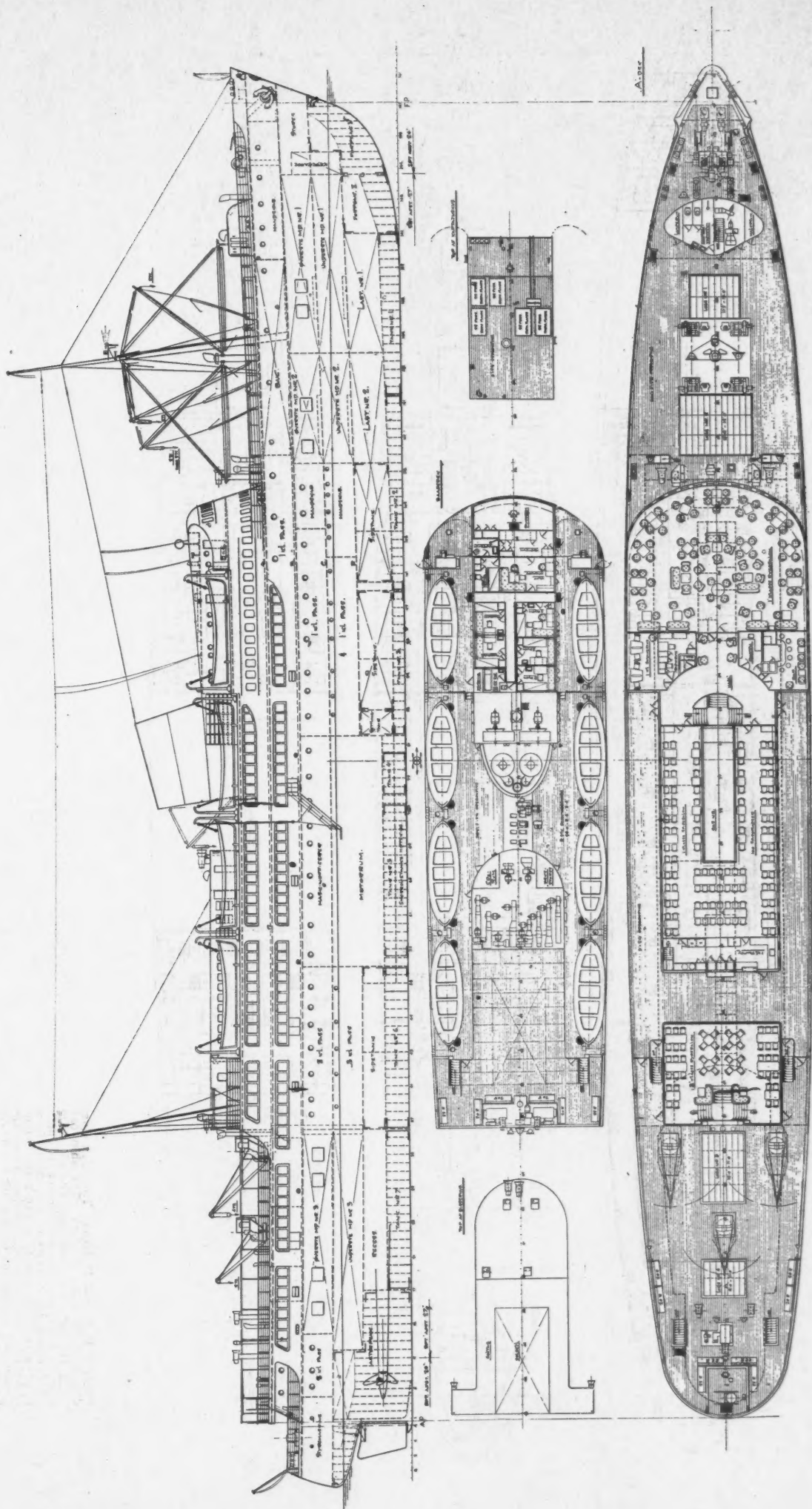
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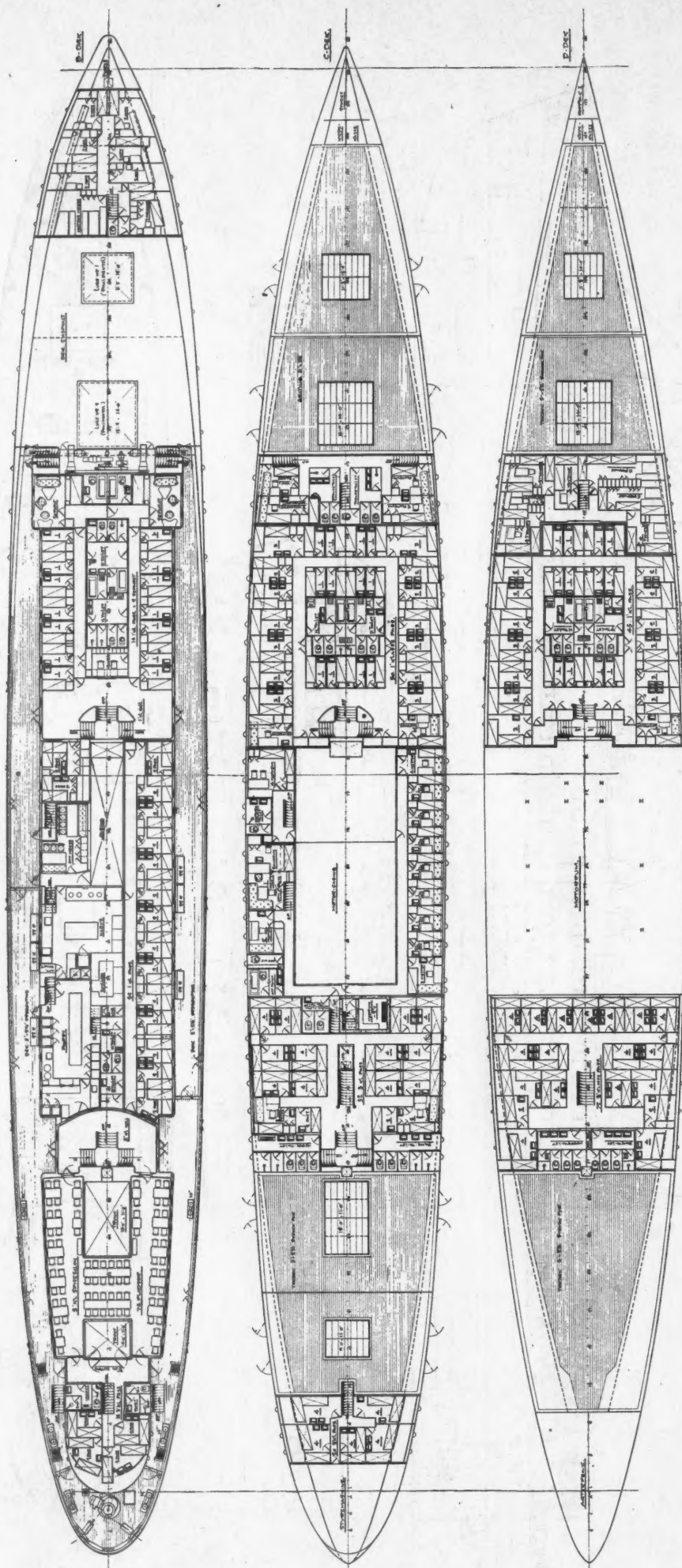
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# **M/S IRONPERS FREDERIK**

The drawings below show the ship in elevation and plans of boat-deck and A deck. On the boat deck (centre) are the two luxury suites, one of which is shown in the photograph on the opposite page; each has its own private bathroom. On A deck (bottom) are the first and third class smoking saloons and the first class dining room.





Plans of B, C, and D decks. The third class dining room is on B deck. The ship can carry 143 first class passengers and 156 third class. First class accommodation includes forty single berth cabins; for third class passengers there are four two-berth cabins and thirty-seven with four berths. There are sixteen w.c.s, eight baths and nine showers in the first class, fourteen w.c.s, and eight showers in the third. The ship has a crew of eighty-four.



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## MINERVA'S UNION



By CHRISTOPHER TUNNARD

Union College, Schenectady, designed in 1812 by Joseph Jacques Ramée, was the first American college to be built to a unified plan. The open character of this plan, so different from the medieval system of courts and quadrangles, was of the greatest significance for the future, establishing as it did a treatment destined to be followed by other architects, from Jefferson (at the University of Virginia) onward.

AMERICAN planners are now engaged by telephone and flown for consultations by plane—all very businesslike—but a hundred years ago their work was likely to be the result of fortuitous circumstance or casual encounter. No more unexpected meetings are ever likely to occur than the one which produced a plan for Union College at Schenectady in the State of New York.

When the nineteenth century dawned in America, strange figures were flitting through the primeval forests of the New York hinterland. Mysterious dispossessed noblemen, preferring to be known as "Mr." in a freshly democratic society; agents of European kings; perennial British adventurers; and a native aristocracy, whose fortunes ebbed and flowed, and to whom the prison walls were as familiar as the feudal estates of the Hudson. All seemed attracted to the untravelled wastes of Minewawa's thunder-land, lying west and north of the great river, where virgin timber grew on fertile soil, enriched by centuries of falling leaves.<sup>1</sup>

It was not this natural beauty, so artfully to be depicted three decades later by a new school of painters,<sup>2</sup> which drew them to the scene. The Empire State, prepared for the market by financial genius, was being sold retail.

The little group which had outwitted their rivals in the wholesale business were the uneasy possessors of outright grants, or land bought cheaply from a fledgling government. It was an investment to be disposed of quickly. Their customers were those who had ready cash. Le Ray de Chaumont, who came to collect debts owed to his father by the Revolutionary government, stayed to take part in the land mania. He identified himself with the wholesalers among whom his more famous associate, Gouverneur Morris, was the prime mover.<sup>3</sup> De Chaumont induced Joseph Bonaparte in 1816 to buy an estate of 150,000 acres in the Adirondacks, which, as "Count Survilliers," the new owner occasionally visited from his more comfortable landscaped grounds at Bordentown, New Jersey.<sup>4</sup>

<sup>1</sup> C. F. Volney, author of *The Ruins*, who journeyed through this part of the country in 1796, observed that, compared with France, the territory was one vast forest. "I scarce travelled three miles together on open and cleared land."

<sup>2</sup> The Hudson River School.

<sup>3</sup> Author, diplomat, financier, general land agent, and first backer of the Erie Canal which made New York City a great metropolis.

<sup>4</sup> A. Sakolski: *The Great American Land Bubble*. Harper, 1932, etc.

"Here he forgot La Granja's glades,  
Escorial's dark and gloomy dome,  
And sweet Sorrento's deathless shades,  
In his far-off secluded home."

Before the general settlement of the region, the estate could produce no revenue, so the Count later sold out to John La Farge, New York business man and confidential agent of Louis Philippe, who, as King of the French, realized the insecurity of his job and invested considerable sums in American real estate.

Madame de Staël also speculated in New York lands, but could not be persuaded to visit the Country of the Snows. Of those who did, we are interested in the son of an international banker, who became a sheep farmer on a slice of land along the far-away St. Lawrence.

"Your oldest son," Gouverneur Morris wrote to his acquaintance, John Parish of Hamburg, in 1806, "should own a large tract. This is the way to become a real baron without a name."<sup>5</sup> Morris met young David Parish when the latter came to America on a financial mission in 1804. Apparently it was not difficult to persuade the banker's son to purchase the whole township of Ogdensburg at \$2 an acre, a price his Scottish forbears, the Lairds of Rossie, might have approved, not knowing the original purchase price, which in some cases was not more than ten cents an acre. Morris and de Chaumont then advised him to raise Merino sheep (which were then fetching high prices) since the soil and climate, they pointed out, were the exact reproduction of the creatures' Spanish home. The new land baron imported 3,000 of them at heavy cost and for a while took great pleasure in his flock. "Look how they jump about!" he pointed out to an interested friend, and he hoped that they would yield splendid wool.

Meanwhile he was building a baronial mansion—the Red Villa—at Ogdensburg and equipping it in the highest European taste. In the course of this undertaking he became a patron of the arts, and his architect was a figure in keeping with this unusual form of frontier activity, since he too was a wanderer in foreign lands.

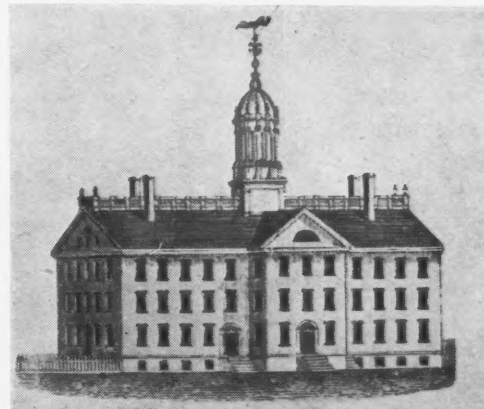
Joseph Jacques Ramée was forty-seven when, in 1811, David visited his distinguished father, John Parish, the great Hamburg merchant and banker, trusted associate of the Barings, Talleyrand, Lafayette and Stephen Girard. The French

<sup>5</sup> For the Revolution had wiped out the American nobility and John Locke's experiment in reviving Palatinat titles had faded away in Carolina—with it the Margrave of Azilia.

architect was now the *Baumeister* of Hamburg, leading the field in architecture, landscape gardening and interior decoration. The Hamburg *Börsenhalle* was his, a theatre for the French colony of exiles, and many of the large parks and gardens which surrounded the town. Earlier he had designed parks for the Dukes of Saxe-Meiningen, Saxe-Gotha and Saxe-Weimar, before settling in the gay and prosperous Hanseatic city. Perils of revolution had brought him there. He had joined the Jacobins, had drawn designs for the altar of the civic celebration of the Federation, and in the revolutionary army had risen to be captain of grenadiers in Montmartre. But former princely patronage<sup>6</sup> must have influenced him strongly, for he made the error of denouncing the events of June 20, 1792, when Parisians invaded the Tuileries and insulted the King. Threatened with prison, he escaped to the Army of Belgium; then worked his way across the German States. His first commission there was awarded by the Prince Primate Dalberg at Erfurt.

This was a precocious talent, which at the age of twelve had helped army engineers to plan their fortifications, and at fifteen was giving lessons in

<sup>6</sup> On the building staff of the King's younger brother, the Comte d'Artois, he had designed several parks and pavilions. His most fabulous client was William Beckford, for whom he erected a magnificent Oriental tent for a fête in Paris in 1790. It was moved to the Lake of Geneva, and the designer summoned thither to direct the extravagant entertainments for which the Englishman was famous.



The Union College building which preceded Ramée's, by Philip Hooker (1766-1836). Hooker was the great architectural name of Albany, New York, in the Federal period.

architecture under the watchful eye of an uncle, canon of the cathedral at Louvain. It was also an enterprising and imaginative spirit which saw the wonderful possibilities of the west, as David Parish enthusiastically outlined them in Hamburg. Very soon the Ramées, husband, wife and son, were aboard the *Fair Trader*, he to be the private architect of "the pearl of all the business men in Christendom on both sides of the Atlantic."<sup>7</sup>

In 1812, the young international financier was writing to his father:

"I have some of the most romantic situations you can possibly imagine, and Ramée, who made an excursion the other day to view them, declares he never saw anything as fine; the situation I have chosen is on the Saint Regis River, the whole of which falls down 80 feet perpendicular, and forms a most beautiful cascade, which will be close to and in full view of my house—"

"Ramée has been with me here for the last six weeks, very busy making plans of the different buildings I intend erecting at Parishville and Rossie.<sup>8</sup> He has had the goodness to paint and decorate my parlor and dining-room, which are very handsome; in the latter he has constructed a Brick Stove on the Russian plan which is what we want in this cold climate."

Punctuated by cannon-balls from British gunboats (which nearly killed both the owner and his Falstaffian French cook), Ramée's planning of the various taverns, churches and shops in the two towns went busily on. The three-story Tavern House in Parishville, and the proprietor's summer villa near the falls below the town, are all that we can justly claim as his, although it is known that he also landscaped the grounds of the Ogden mansion on an island in the St. Lawrence. No evidence has yet been found to connect him with the great ruins of the first iron works in northern New York, which now stand in the ghost village of Rossie.

But the stove was important. It undoubtedly formed a topic of conversation, when in January, 1813, on their way to Philadelphia by sleigh, the proprietor and his architect called on a more

famous inventor of heating appliances, the remarkable young president of Union College, Dr. Eliphalet Nott, who had just broken ground for the construction of new buildings on an "airy" site above the existing campus.

"According to a horrible plan,"<sup>9</sup> wrote one of the professors in his diary, "which had progressed someways when Remay [sic] was called to make the present plan which cost \$1,500 (very dear at that). The foundations and walls already built had to be adopted to the new plan—hence some of the alterations may be seen to this day."

It was only two months after the visit to Schenectady that David Parish wrote to President Nott:

"It gives me much pleasure to hear that the acquaintance you made with my friend, Mr. Ramée, has fully justified the opinion I expressed and entertain of his taste and talents. I beg leave to inform you that he is now occupied with making plans for the Central Building as also a sketch of the whole Plan, including a disposition of all the buildings and of the grounds—"

The building of a college according to a unified plan was something new for America—a country which already had such institutions almost two hundred years old.<sup>10</sup> The plan for Union College was the product of a change in educational thinking.

If we may generalize about a system so complex and in many ways so unique as that of American higher education, it can be said that English and Scottish influences were dominant in the Colonial Period (1607–1776) and French ideas made a definite impression from the Revolution to the end of the first third of the nineteenth century when German science became the model. This continued until the nineties, after which no important influences from outside can be distinguished.<sup>11</sup>

Dr. Nott was a product of the second period, flourishing since the political entente between France and the United States in 1778 had opened the door to French culture. In 1780 the Academy of Arts and Sciences in Boston, under the leadership of John Adams, then American envoy in Paris, announced that it should have "the air of France rather than that of England," and began to issue *Memoirs* instead of *Philosophical Transactions*. When Michigan projected its state university in 1817, French influences dominated, and Jefferson's desire to found in the University of Virginia a state institution independent of the church was largely French in inspiration.

Puritan New England's love affair with France began to wane as its hatred of French liberalism grew, but in other parts of the country the culture persisted, partly through the activities of the various French exiles and settlers who helped to make up a cosmopolitan society.

Union College, which had received its charter and degrees in 1795, established a chair of French in 1806. Unlike most older institutions, it had not been founded to glorify a creed, a family or a town.<sup>12</sup> It was brought into being by 1,200 petitioners and contributors from the westernmost settlements of the state to the peaks of the Green Mountains, representing all religious beliefs, and expressly providing that no sectarian group should dominate its governing board. It symbolized the larger view of tolerance that men were taking in the first years of the Republic and stood in marked contrast to the system in England, where the established church controlled the two ancient seats of learning, no non-denominational college existed until University College in London was founded in 1827, and, until 1871, no one could be a candidate for a degree unless he were an Anglican.

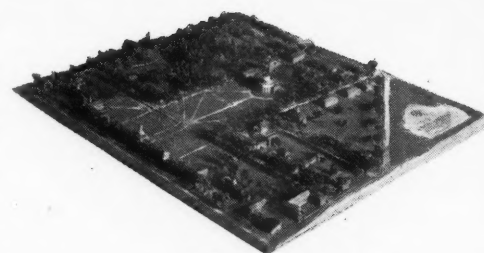
This early popular demand for higher education was strengthened by the appointment of Eliphalet Nott, whose term of office lasted 62 years, and who immediately threw the doors open to science, modern languages and literature, and the study

<sup>9</sup> Probably by a local builder.

<sup>10</sup> Harvard College was founded in 1636.

<sup>11</sup> See *The University Outside Europe*, edited by E. Bradby, Oxford University Press, 1939.

<sup>12</sup> See Dixon Ryan Fox: *A College that Influenced America*, Christian Science Monitor, February 24, 1945.



On the facing page, top, a pen-and-ink plan by Ramée, outlining his intentions for the buildings and grounds of Union College, Schenectady. The general effect is that of an English park in the continental manner of Wörlitz or Ermenonville, but without their extravagance of detail. Centre, a drawing by J. Klein after the original plan, but with the landscape made considerably more formal. Bottom, an air view of the College to-day. On this page, above, model of the McKim, Mead, and White scheme of 1930.

of contemporary government, then very rare among traditionalist institutions. Free thought and the friendly guidance of individual students took the place of repressive disciplinary codes. It was in this atmosphere at Union that the first college social fraternities were founded in the 1820's,<sup>13</sup> in the tradition of Union's motto, "Sous les lois de Minerve nous devenons tous frères." It was an atmosphere that both colleges and fraternities have tended to forget; but certainly it was agreeable to young men in the first quarter of the nineteenth century, when Union was among the four largest colleges in the country.

Enlightenment in education contrasted strongly with land grabbing and town jobbing; no less did Ramée's plan for Union contrast with what had passed for campus design until this time.

Like his compatriot Major L'Enfant, hero of the revolutionary war, Ramée is supposed to have been inspired by Versailles. In the case of the Washington plan, this assumption may be qualified; at Union, there is no need to bother with it. The Court of Honour was well known all over Europe; had preceded Versailles by many generations, and was a commonplace of the Grand Manner in building. Much more important was the fact that Ramée turned the campus inside out and established an open treatment in distinct contrast to the monastic seclusion of the Medieval quadrangle. As if to express Dr. Nott's policy that education was no longer for the chosen few, he opened the campus as a gesture to all who cared to enter, and provided a rectangular court flanked by buildings front and rear. As a mark of the dignity of education he installed the central Pantheon and colonnade, anticipating Jefferson's use of these elements at the University of Virginia. And in turning the woods of Schenectady into a delightful "jardin anglais," he provided the perfect setting for students of Rousseau and Volney to wander with their books among the inspirations of romantic nature.

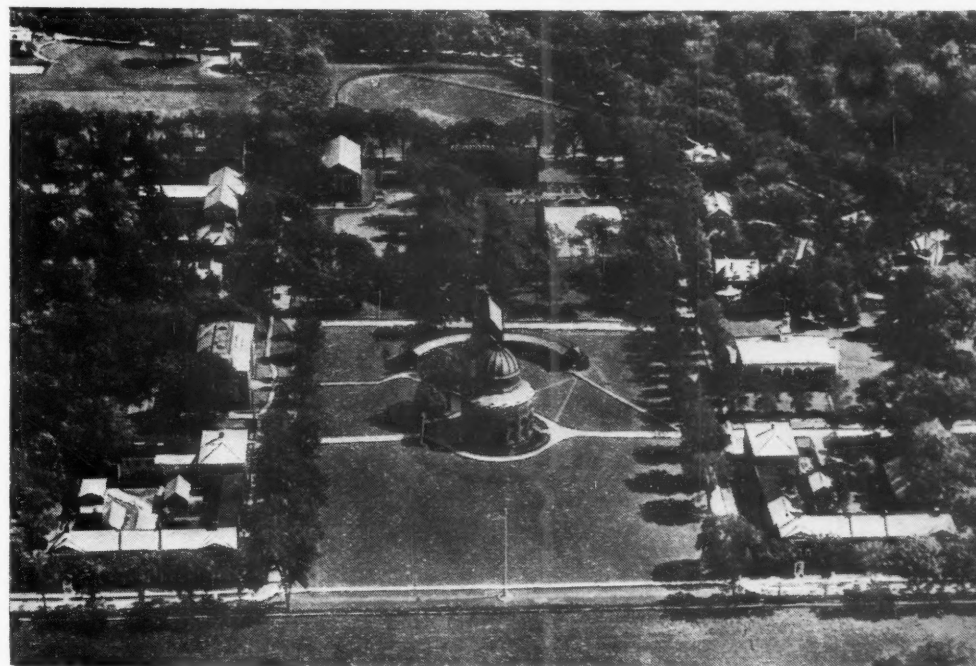
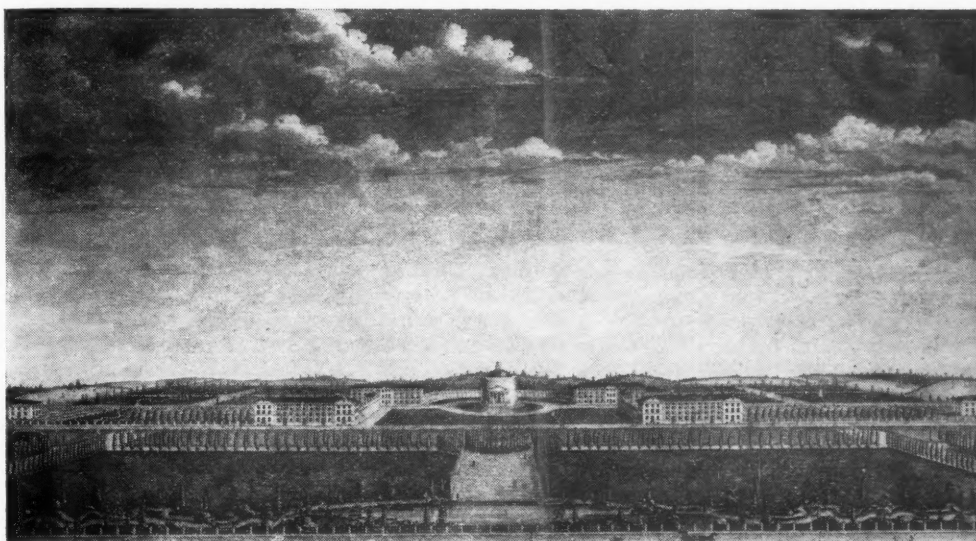
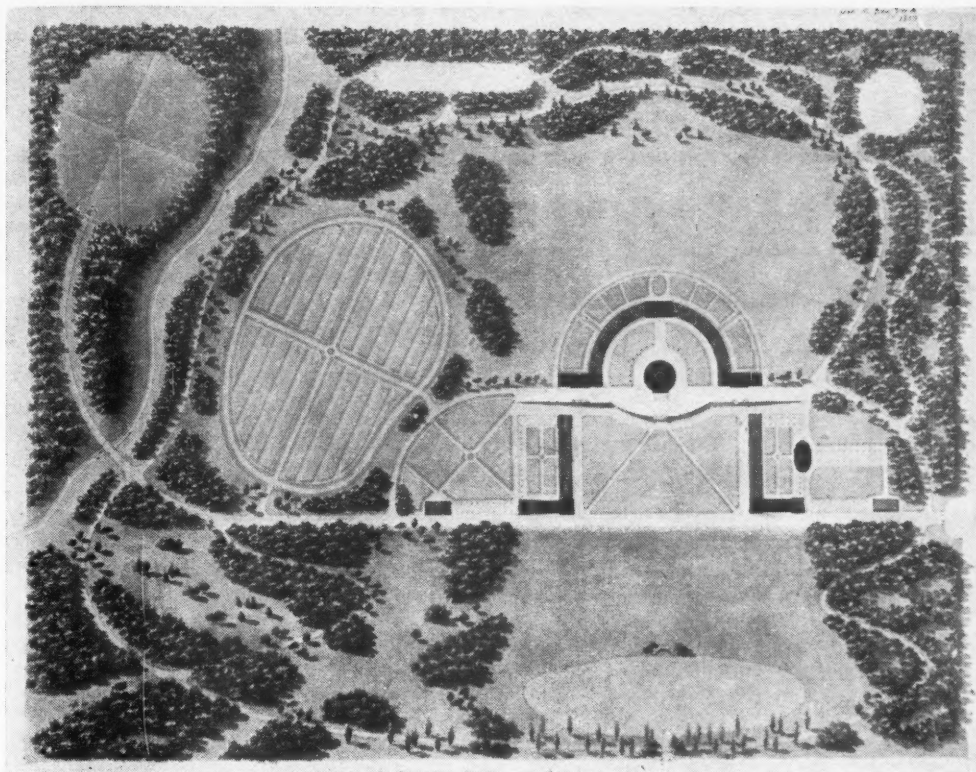
Most of Union's nineteenth century students were unaware of these ideas. It was as late as 1890 that a graduate of the college, idling in a print shop in Paris, discovered a pen and ink drawing of Ramée's original plan, only part of which was carried out in the period 1812 to 1820. Much more recently, another graduate discovered in an attic on the college grounds, a dog-eared green portfolio containing 33 plans, sketches and elevations, some in water colour, by Ramée's own hand. In the interim, much building had been done without the acknowledgement to the ideas of the dead master.

While the building of North and South Colleges was almost completed by June, 1814, financial difficulties were preventing further construction. There is a mysterious reference to "digging at the chapel foundations," and then silence. The Legislature had only provided about \$60,000 up to this date, and the College had had to borrow \$25,000 from David Parish on its land holdings.

<sup>13</sup> Kappa Alpha (1825), Sigma Phi (1827), and Delta Phi (1827).



Eliphalet Nott, founder and first president of Union College, in academic robes of his own design, painted in 1846 by Henry Inman.



The State lotteries were a failure. The grand plan, which David's brother George had said "promised to rival in elegance any similar building in Europe," still remains to be carried out, while professors cheerfully set to work digging their own gardens and planting trees, much pleased with their new, if limited, quarters.

The style of Ramée's architecture is in keeping with other Federalist buildings of the period. Bulfinch's University Hall at Harvard, in 1818, and William Nichols' Gerrard Hall and Old West Hall at the University of North Carolina a few years later, are similar post-Georgian attempts. The Antique, or Greek Revival movement, was only to gain momentum in the late twenties, and, while James Renwick suggested a Gothic facade for Columbia College as Ramée was planning Union, the fondness of colleges for this nostalgic style had yet to be instilled. Union was of its period. Suggestive stylistic innovations were there, and were not ignored by Jefferson, but others were to be blinded by the full sunrise of the Revivalist movement. A writer in *The Architectural Magazine*, of 1837,<sup>14</sup> while enumerating the "striking merits" of A. J. Davis' new Gothic building for New York University, found University Hall "insulting" in its proportions and "an architectural abortion." Doubtless he would have condemned the Union buildings, if he had chanced to see them. Nowadays, we may find beauty in Ramée's work, and in L'Enfant's New York Federal Hall, Latrobe's design for the Capitol, and in the designs of Charles Bulfinch, Asher Benjamin, and Robert Mills (who won the competition for the Baltimore Washington Monument, while Ramée's design was placed second)—and still taste the flavour of Parris, Upjohn, Renwick, Town and Davis, who were to explore much wider fields. Federalist architecture is closely mingled with the bloodstream of the brave days of the young Republic; confident, cheerful, international, it symbolizes the hopes of a still-agrarian America. The later architects could only question the benefits of an economy changing so irrevocably into whining wheels and spindles, and when the musketry of shuttles was heard through the land, their architecture reflected the internal doubts and struggles which began to loom so large.

Union, in opening its arms to the West, achieved in planning the spirit of an adventurous age, and in architecture the homogeneity of a style.<sup>15</sup> Like Bath or Regent Street, it was the blend of the two arts *en grand*.

\* \* \*

What more of the principal figures in this happy meeting?

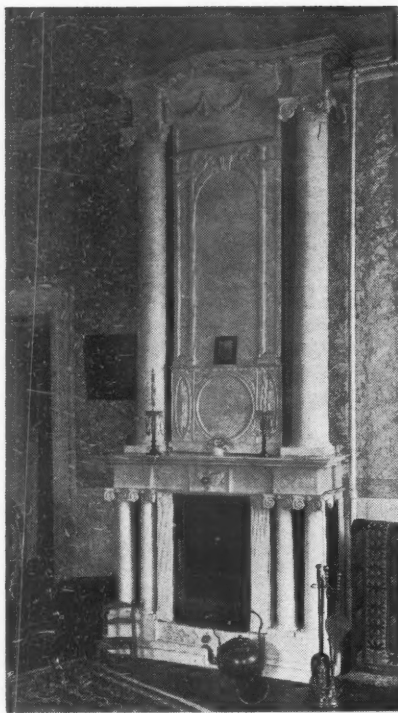
After five years in America Ramée went back to France, where in 1830 he began publishing his *Parcs et Jardins*, a periodical now extremely rare. He died in 1842. His son Daniel became an architectural historian of note, and was the editor of the second, posthumous volume of Ledoux.

Dr. Nott lived to see American architecture and planning changed out of all recognition, loyally tending both the garden laid out by his architect and his successive crops of educated minds in the oldest college west of the Hudson. His plan is only now beginning to be resurrected from the dust.

David Parish gave up the expensive project of being a land baron. The mind which had suggested to Stephen Girard and John Jacob Astor that all three purchase the entire issue of \$16 million in U.S. government bonds and thereby enabled the nation successfully to carry on its Second War for Independence, could not long adapt itself to the humble notion of sheep-farming, and remained content with large land-holdings in the North of England. More recently, he appeared as a character, nine-tenths fictional, in the popular historical novel, *Anthony Adverse*. But his nephew George achieved the family desire by being created "Baron von Softenburg" in Germany.

<sup>14</sup> *On the Rise, Progress and Present State of Architecture in North America*, October, 1836.

<sup>15</sup> Other American universities have since used the Ramée model of a central domed pantheon flanked by symmetrical buildings about a large court of honour, among them Columbia, the Massachusetts Institute of Technology and the University of Rochester.



One of the specialties of Dr. Nott, founder of Union, was the invention of heating appliances. This stove in North College was probably installed some years after the completion of the building.

The later history of the Parish house at Ogdensburg adds a curiously romantic twist to the juxtaposition of people and events that have been described in the planning of Union. While George Parish was living there he won, in a poker game, the mistress of "Prince" John Van Buren, son of the President. Her name was Maria Amerigo Vespucci, and she claimed to be descended from the Amerigo Vespucci who had given the continent its name. Ostracized by the frontier society which could only refer to her as "Parish's fancy woman," she lived for many years in utter loneliness "amid the splendour of the mansion with its palatial out-buildings—stables, coach houses, gardener's lodge and conservatory—all enclosed by an eight-foot wall."

The *Red Villa*, altered out of all recognition, is now a museum of Indian relics, cowboy implements and miscellaneous objects. It bears little testimony to the days when seeds of culture were planted in the wilderness by international bankers, French architects, and the small farmers and settlers of the Empire State.

In spite of the fact that Ramée's actual buildings at Union were but two, a visitor can easily grasp the idea that the campus follows his original plan. The handsome central grass court, the avenue of elms in front of North and South Colleges, and the centrally-placed library, convey the impression that the scheme is artfully conceived and the product of an agreed design.

Union originally owned large parcels of what is now the important industrial centre of Schenectady, but in times of financial difficulty was forced to sell its land, retaining only the nucleus of its original holdings. The result is an oasis of green in a desert of urban blight. Below the sheep meadow rise ageing frame structures of the sort which planners enjoy contrasting with the products of modern housing and beyond these is the giant American Locomotive plant which supports so many of Schenectady's workers. These block the

view of far-off hills which formerly could be enjoyed from Union's lawn and in spite of the emphasis which the town places on electrical products, a light deposit of soot is noticeable on the grass, as if to stimulate our interest in scientific improvement.

The proposed additions by McKim, Mead and White at the end of the meadow would obscure Union's industrial prospect and no doubt improve the situation a great deal, in contrast to the same firm's view-blocking error at the University of Virginia. It would be unfortunate, however, should these buildings be carried out in the Colonial style which is indicated on their model made in 1930. They would bear no relation to the style of Ramée. If historical precedent is to be Union's standard, new buildings at Union should be modelled stylistically on those of the original architect. No designer can fail to be impressed by the exquisite drawings which he left behind and which are preserved in Union's library for all to see. There is an elegance and simplicity about them which is in the best classical tradition. Two shattering revolutions separate them from American Colonial architecture, which had for many years been superseded when the campus was planned. There was a new classicism abroad, largely inspired by Jefferson, for whom English Palladianism had died with his first view of the Maison Carrée at Nîmes.<sup>16</sup> L'Enfant, Ramée, Brunel and Etienne Hallet helped to establish the style and set it against lingering post-colonial forms of New England and Charleston.

The North and South Colleges remain externally as Ramée built them, but the interiors have been changed somewhat to accommodate modern usage. Professors still have their suites here among the scholars as was originally intended. The bi-chromatic arcading is best observed on Hale House at the back of South College, where faculty and student lounges and the commons dining hall are to be found. In the rear of these is an open court, which was roofed over during the war to form a Naval mess hall. Although many of the architectural features here are comparatively recent, an admirable attempt has been made to conform to Union's early plan.

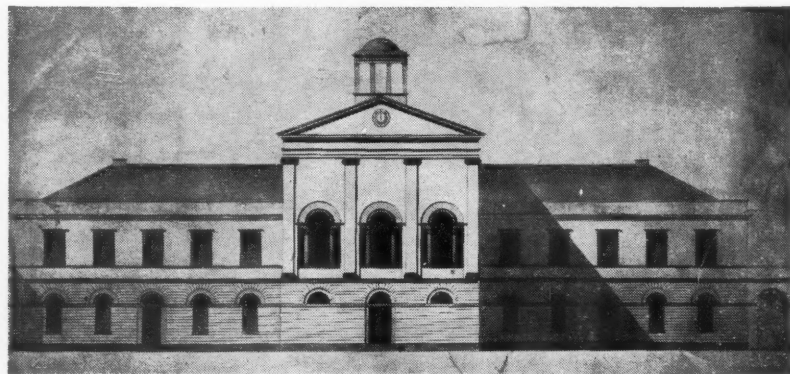
Fringing the central Ramée scheme are other buildings, some of which attempt to imitate the master, but none of which are especially distinguished. One prefers the almost blatant challenge of the memorial library to most of the nonconforming examples built since it was erected. As Montgomery Schuyler says, "the error has returned on those who committed it, for their buildings do not count at all in the general impression of the institution, nor are to be reckoned among its architectural ornaments."<sup>17</sup>

The sunken garden, occupying approximately

<sup>16</sup> Talbot Hamlin: *Greek Revival Architecture in America*, 1944.

<sup>17</sup> *The Architectural Record*, Vol. 30, 1911. *Architecture of American Colleges*, IX, page 553.

Ramée's drawing of the front elevation of the chapel (not built). His efforts to "Americanize" his work result in elevations of the pre-Greek Revival style not unlike those of his contemporary Robert Mills.



the site intended by Ramée, was begun in 1831, and is one of the college's most pleasant features. It is a combination of regularly laid out flower garden, a stream, wooded walks, nooks and dells—as thoroughly romantic as anything Downing might have contrived, but without architectural embellishment. For a college garden, this is perhaps as well; greenery provides a relief from all-too-prevalent bricks and mortar and an escape from the noise of campus life. It is the only part of the "English" landscaping suggested by Ramée which is now to be seen, nor are his private gardens in other parts of the state remaining.

The moral of these impressions should be brought home to all governing boards of colleges and universities. It is that a master plan can be followed out through the years and that avoidance of congestion will be achieved by grouping buildings together, in the fashion that was common in the early 1800's. Too many colleges "just grew"—too few have ever been planned. It seems that we still have much to learn from the principles of classical layout, as exemplified by Union and Virginia. It is not too late to re-study them.

#### Additional data concerning Joseph Jacques Ramée

Sent to H. A. Larrabee by the Hon. Warrington Dawson, Special Attaché of the Embassy of the U.S.A., at Paris, France. Printed (in response to Mr. Dawson's request) in the March 15, 1934, issue of *L'Intermédiaire des Chercheurs et Curieux* by P. S. M. (Translated by H. A. L.).

The following additional information has been gleaned from a Danish book by J. Werner, published in Copenhagen, 1927:—

"Ramée settled in Hamburg in the course of the year 1794, and that city remained his base of operations until 1811. With an associate, he founded there the firm of Masson and Ramée, architects, specializing in the decoration and installation of rich interiors. To him Hamburg owes the construction of the new Bourse, built in 1803-4, as well as the designing and laying-out of several beautiful parks in its environs, such as that of Councillor Baur at Dockenhuden.

"In a few years, Ramée's renown became widespread, and commissions soon poured in upon him from Belgium, Germany, Denmark, and even from France. He spent some time in Schwerin on projects for the Grand Duke, and the Crown Prince of Mecklenburg-Schwerin, Frederick-Louis, induced him to build at Ludwigslust a mausoleum for his wife, the Crown Princess Helene Paulowna, who had just died.

"Ramée's activities in Denmark took place between 1801 and 1806. In the vicinity of Copenhagen, he built several elegant country estates for wealthy merchants of the city, such as 'Sophienholm' for Constantin Brun, 'Helerupgaard' for Erich Erichsen, 'Frederikslund' for Frederic de Coninck, and 'Ceregaard' for Johannes Soebotker. In addition to the houses, Ramée laid out the gardens of these estates, and also executed many important works of interior decoration in Copenhagen town-residences, including those of Bernstorff, Schimmelmann, Brun, Erichsen, and others. The considerable vogue which he enjoyed at the time made it possible for him to demand and secure princely fees from his numerous clientele.

"At the instance of the merchant John Parish, Ramée went to the United States in 1811. He returned seven years later, and resumed his activities in Hamburg, in Belgium, and in the north of France. In 1823, he settled down in Paris, where he died in 1842.

"His son Daniel Ramée, born in Hamburg in 1806, died at Paris in 1887, was himself a distinguished architect, and also left some reputation as a literary man. (See Vapereau: *Dict. des Contemporains*.)"

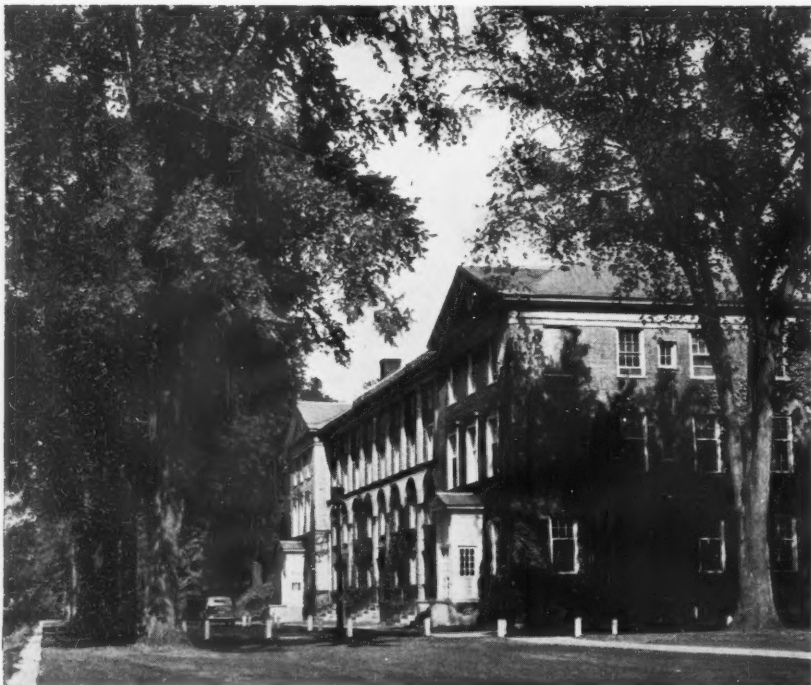


Two views of South College, Schenectady, one of the two original units begun in 1813. The avenue is a feature not found on Ramée's plan, but owes its existence to the more formal conceptions of a later era.





Left : Hale House, at the rear of South College. The colonnaded treatment is a pastiche of a favourite Le Doux feature. Lower left : North College framed in the trees of the avenue. Lower right : a view in the romantic sunk garden, which, although laid out since Ramée's day, occupies the site selected by him and shown on his plan.







There are many drawbacks to the publication of projects in an architectural paper. The foremost arises from the fact that the proof of the art is in the building and not on the drawing board. But for several years to come the drawing boards of most architects in Britain, and in some other countries, will be the focus around which the major part of their creative activities will revolve. The lengthy gap between the design and realization stages in building means that the interchange of ideas which is so essential a part of architectural endeavour, and which is at its most fruitful at the moment of fulfilment, must now take place nearer the moment of conception. As a platform for such an interchange the REVIEW will from time to time present an architectural preview of the most interesting contemporary work which is, and must inevitably remain for some years, on paper. This, however, will not be the sole criterion for inclusion in these pages. In the article that follows, some new work from a County Architect's Department is presented for two reasons. First, because the problem of the speedy provision of schools is of major importance at the present time, and secondly because the approach to the problem provides a model of what can be done in improvisation and presentation by the department of a local authority which is alive to its responsibilities.

## THE HERTFORDSHIRE COUNTY ARCHITECT'S DEPARTMENT

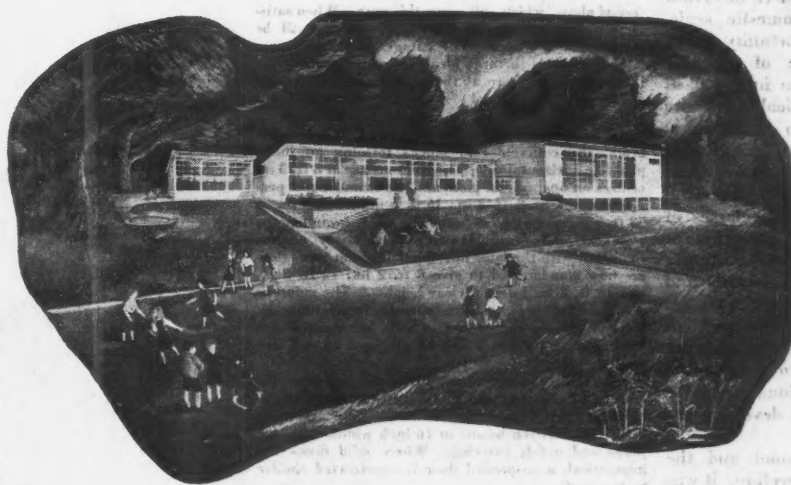
During 1945 the Hertfordshire County Council appointed for the first time a County Architect, Mr. C. H. Aslin, and by the end of the same year a nucleus of the staff had been got together. The work of the department\* covers a fairly wide field, including school canteens, schools, houses, mental hospitals, the maternity service, libraries, Public Health, and not least the general maintenance of county buildings, of which alone there are at the moment over two thousand separate jobs in the office. The schools are singled out for special attention here not because they form the largest part of the county's work, for they do not, but because owing to the size and nature of the school programme they made necessary a different approach to building from that normal before the war. Whether such an approach is the right one may be a matter of opinion, but it seems probable that the conditions that give rise to it may continue for some years, and that a similar attitude and method of production may possibly become a permanent part of the architect's work.

the school programme

When the department was formed the County Education plan was incomplete, but it was evident that a large programme of school building lay ahead. In common with other counties, even before the war numerous new schools were needed to attain reasonable educational standards. By the end of the war the number had been swollen greatly by the absence of any wartime building, the destruction of numerous schools by enemy action, and the re-organised and improved standards of the Education Act of 1944. In Hertfordshire in particular the total was increased by wartime movements of population, the growth of new housing areas and the needs of the new town developments of Stevenage and Hemel Hempstead.

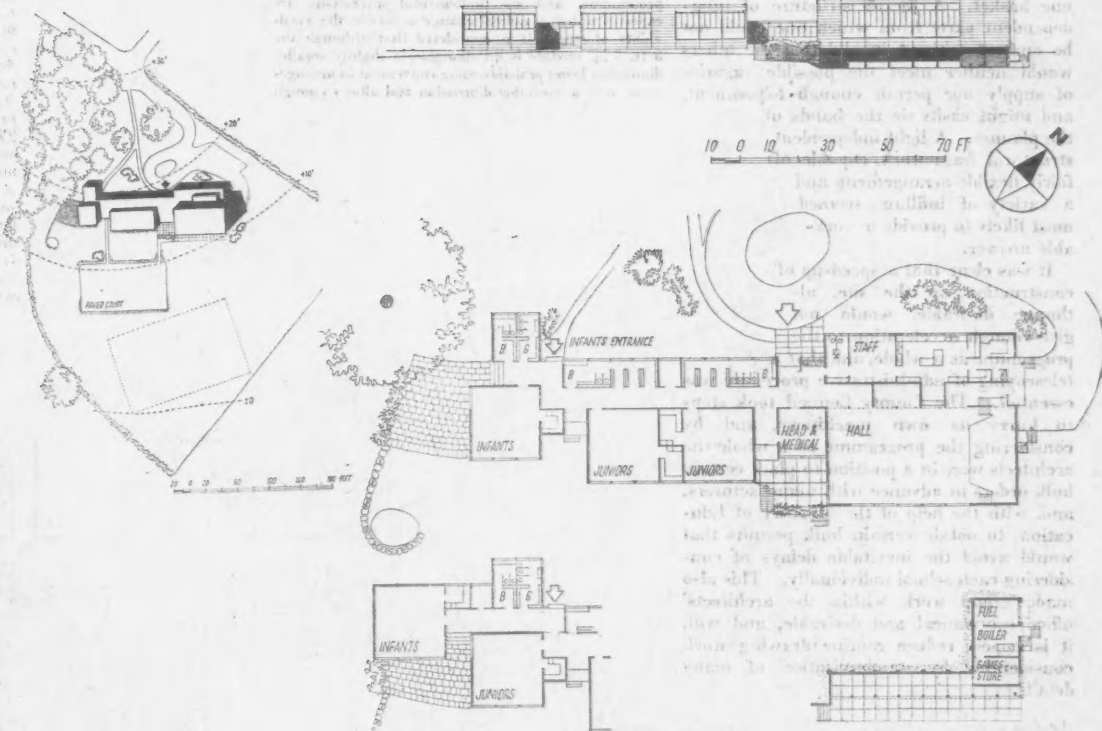
Taking only the most urgent cases it appeared that up to fifteen schools should be begun by the end of 1947, and that the programmes for succeeding years should be stepped up as much as possible. Even in the late thirties there was dissatisfaction about the time it took to design, negotiate and build a school, and it was clear that not only was a considerable acceleration of pre-war production imperative, but that it would be impossible to fulfil the programme at all if each school was considered as an independent architectural problem.

\* The present staff is as follows:—Deputy County Architect: S. J. Marshall. Principal Assistant: S. Morrison. Assistant Architects: O. Carey; A. W. Cox; Miss M. Crowley; G. O. Fardoll; A. R. Garrod; M. G. Gray; L. J. Grigg; W. A. Henderson; F. E. Hicklin; G. O. Hills; D. Lacey; L. Manasseh; B. Martin; D. L. Medd; A. D. Mitchell; H. L. Moody; G. Newell; J. T. Pinion; G. Revitt; E. Rutter; D. G. Stark. Quantity Surveyors: J. Nisbet; C. M. Nott; H. Sugden.



**ESSENDON SCHOOL**

The school accommodates one hundred and twenty children—forty infants and eighty juniors—with provision for expansion to eighty infants and one hundred and twenty juniors, and is being built to replace a school destroyed by a flying bomb. Planning and accommodation were influenced by the fact that the building is likely to be used for village activities such as evening classes and social functions—there is a keen local interest in amateur dramatics. The headmaster also acts on various local committees, which are likely to be held in his room. The sloping site gave the opportunity of providing a covered terrace under the Assembly Hall.



The site plan shows a good sloping site, with a fine view southwards, bounded on the north-west by a spinney with several magnificent oak trees. The existing meadows and trees provide a good setting with a minimum of landscaping work beyond essential terracing and levelling for the paved court.

the conditions of the problem

Reviewing possible materials in 1945 it seemed that import restrictions narrowed the field to those indigenous to the country. Bricks and associated products appeared unlikely to be forthcoming owing to the coal shortage and the demands of housing; the timber shortage was clearly going to continue; asbestos was largely swallowed by temporary housing; and many promising new synthetic materials had to be provisionally excluded owing to cost, incomplete development or lack of quantity. Materials that appeared likely to remain in fairly good supply were steel, concrete and fibrous plaster.

All evidence showed that the acute shortage of building labour would continue, but on the other hand it was expected that the close of war production would make factory capacity available. A light and dry form of construction seemed indicated, making use of factory potentialities and reducing site work to the minimum.

The planning requirements need not be elaborated here, except to mention the general educational tendency to break down an institutional atmosphere in favour of a more humane and domestic scale, and the desire to give opportunity for a more flexible and free use of teaching space than has been common in the past. Visual aid, group and practical work are increasing, particularly up to Junior ages, and the architect can help by eliminating anything suggestive of the directional emphasis of blackboard to desk. Freedom of arrangement is difficult with classes of forty in the statutory room sizes, but at least teachers can be given the opportunity of grouping their children unilaterally and it can be hoped that the numbers in classes will eventually be reduced. The problem as it stood in 1945, and it is not different now, seemed not so much to provide the "correct" answer to educational needs as to be able to experiment and develop from school to school.

From both the constructional and the planning points of view, therefore, it was undesirable that all the eggs should be in one basket. A jigsaw structure of interdependent parts from which one could not be omitted without invalidating the others would neither meet the possible vagaries of supply nor permit enough experiment, and might easily tie the hands of the planner. A light independent structural framework, capable of fairly flexible arrangement and a variety of infilling, seemed most likely to provide a workable answer.

It was clear that a speed-up of construction on the site, although desirable, would not give enough acceleration to the programme as a whole, and that a telescoping of administrative procedure was essential. The County Council took steps to hurry its own machinery, and by considering the programme as a whole the architects were in a position to place certain bulk orders in advance with manufacturers, and, with the help of the Ministry of Education, to obtain certain bulk permits that would avoid the inevitable delays of considering each school individually. This also made group work within the architects' office economical and desirable, and will, it is hoped, reduce routine drawing work considerably by standardisation of many details.

#### the first phase

The three schools illustrated here are the first of the programme: one of them, at Cheshunt, is in course of erection, and the other two are due to start in the near future. They represent relatively short-term work done against time, prototypes from which development is possible and certainly necessary in the

## CHESHUNT SCHOOL

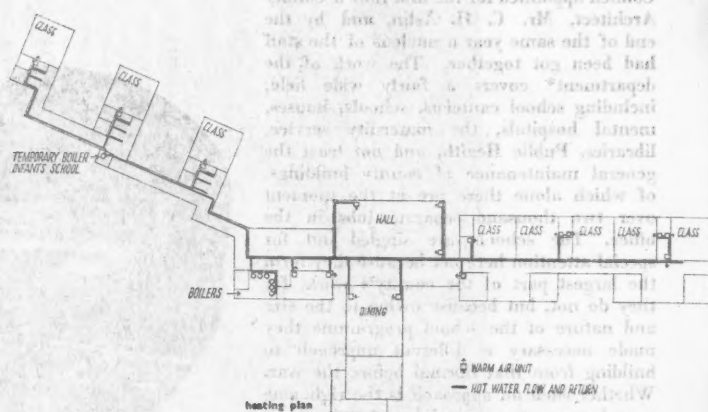


second phase, which will occur this year. When satisfactory solutions are found, improvements will be introduced at appropriate stages of production. Nobody regards them as ideal, for although they are real schools they are at the same time guinea-pigs.

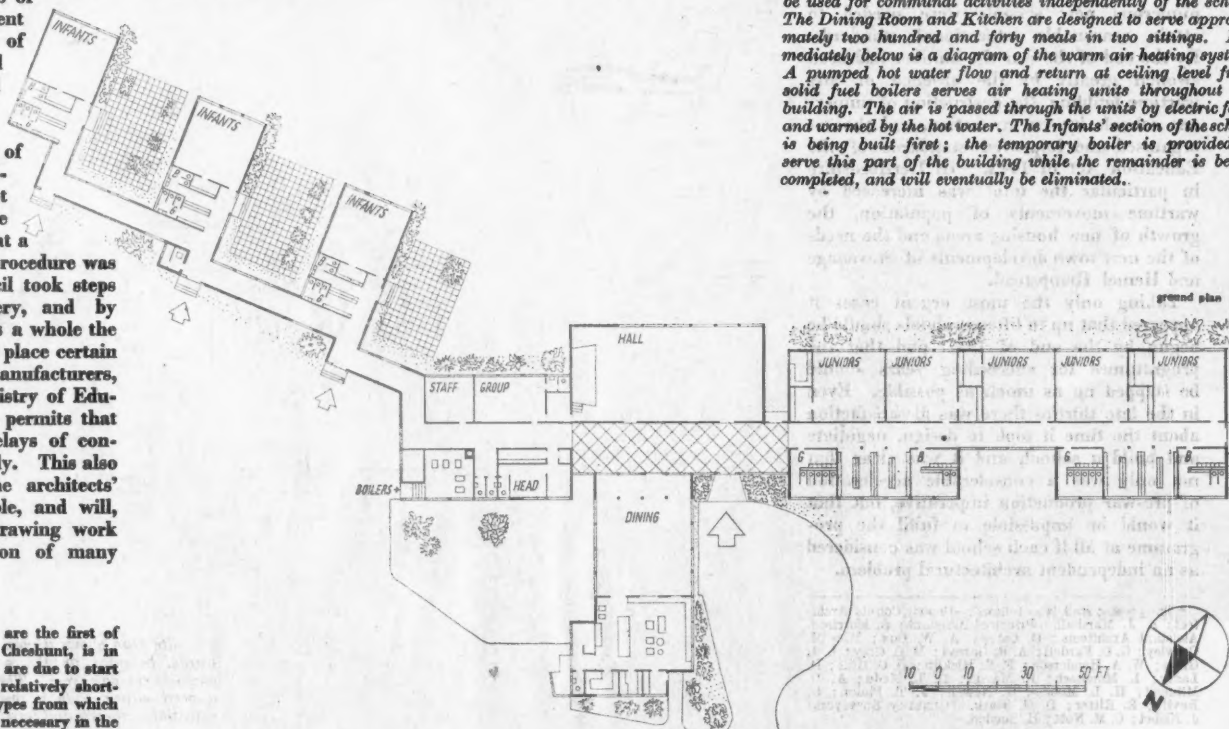
The structure is steel; not strictly a frame but a set of pieces which can be assembled in a variety of ways, in three lengths of column and four lengths of beam, the concrete roof blocks forming an indispensable horizontal tie. The columns are at 8 ft. 3 in. centres on one axis on plan, and the beam lengths permit columns at 8 ft. 3 in., 16 ft. 6 in., 24 ft. 9 in. or 33 ft. 0 in. centres on the other axis. Column lengths were originally various owing to one-way pitched roofs, but with the later introduction of flat roofs they are now standardised to give 8 ft. 2 in., 12 ft. 2 in. and 16 ft. 2 in. internal clear heights. The columns are fixed to independent concrete foundations by bolts previously cast in. The bolts are centred and levelled on a jig which can be arranged to suit any plan shape.

Wherever possible floors are solid concrete for reasons of economy and thermal insulation, and the roofs precast foamed slag concrete slabs spanning 8 ft. 3 in. between beams in 16-inch widths with dry joints and a felt covering. Where solid floors are impractical, a suspended floor is constructed similar to the roof.

So far the structure is decided for the present school programme, and no fundamental alterations are expected unless a radical change occurs in the availability of steel. It is considered that although the 8 ft. 3 in. module is questionable, a slightly smaller dimension being probably more convenient in arrangement, it is a workable dimension and allows enough

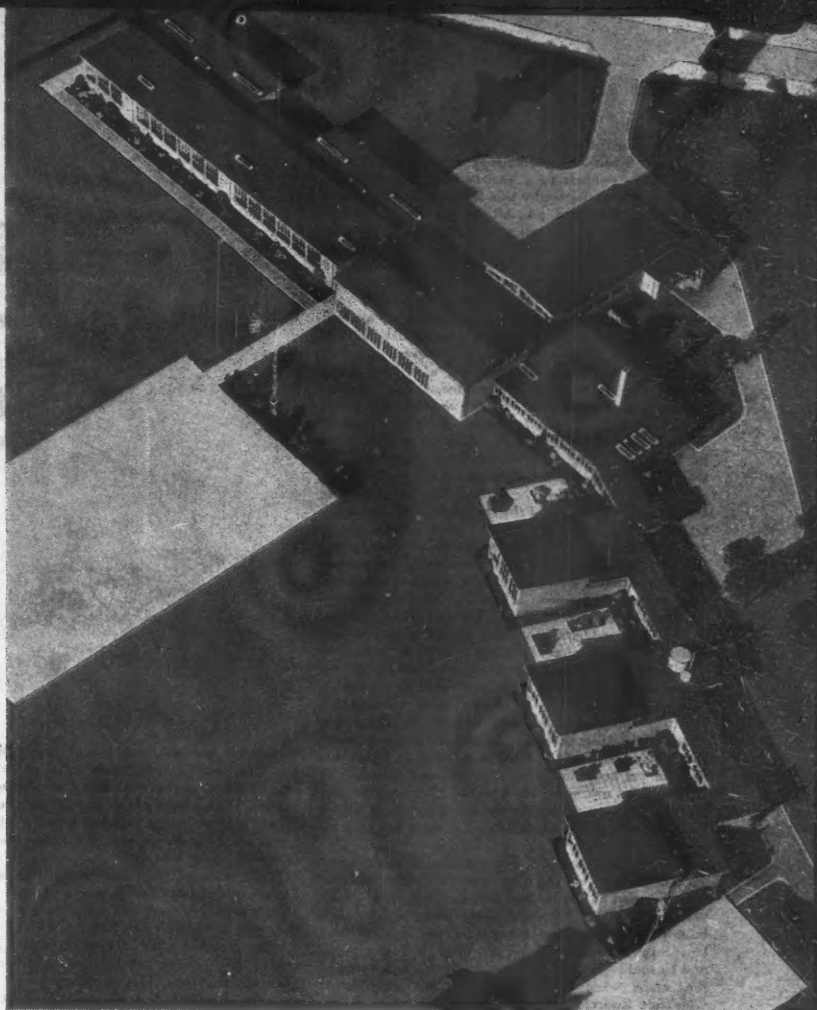
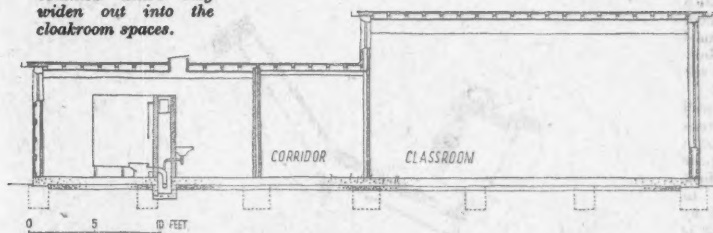


This school for one hundred and twenty Infants and two hundred Juniors is planned as two separate units linked by the administrative block. In the Infants' section each teaching unit for forty children is self-contained, with its own entrance, cloakrooms and garden, making supervision and individual attention easier for the teacher and reducing the community scale. The Juniors' section is planned as one block, with access to the playing fields at each end. Separate outdoor courtyards are not provided because outdoor teaching for Juniors is not anticipated. The Group Room is used for teaching small groups of children and for medical inspections; it also forms a Green Room for the Assembly Hall, which can be used for communal activities independently of the school. The Dining Room and Kitchen are designed to serve approximately two hundred and forty meals in two sittings. Immediately below is a diagram of the warm air heating system. A pumped hot water flow and return at ceiling level from solid fuel boilers serves air heating units throughout the building. The air is passed through the units by electric fans and warmed by the hot water. The Infants' section of the school is being built first; the temporary boiler is provided to serve this part of the building while the remainder is being completed, and will eventually be eliminated.



Right, a model of Chestnut school. The site of nine acres is treeless and practically flat, entered from a subsidiary road on the west and a lane on the north-east. The school is sited on the north and north-west corner so that the infants' teaching rooms and courtyards face south to minimise overshadowing. The juniors' teaching rooms face south-south-east. Planting is being done as part of the main contract, and it is intended to plant a number of slow-growing deciduous trees such as oaks and chestnuts as well as flowering shrubs and smaller trees near the building. A hedge will be grown to form the boundary to the road on the west. Below, part of the model with the roof off, showing a self-contained teaching unit for forty infants.

Below is a normal classroom and corridor section for the three schools illustrated here. The classrooms have main lighting on the south-east and clerestory windows on the north-west. The lower panes of the main windows are fixed, with geared vertically pivoting lights above. Light will be controlled and diffused by metal venetian blinds. The cloakrooms and lavatories have continuous opening windows on the external walls, and roof lights for cross ventilation. Corridors have top light in addition to the light obtained where they widen out into the cloakroom spaces.



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flexibility for all types of schools. It permits a sufficiently clean and generous type of planning, and is adaptable enough to a variety of site conditions.

Within the limits set by this frame, however, there is a large variety of possibilities for the design of walls, windows and partitions. Availability, thermal insulation and finish, for instance, can be considered independently of the structure, and it is anticipated that the initial solutions will be developed considerably during the course of the immediate building programme. On the first school, at Cheshunt, and on the two other schools illustrated here, external cladding is done with a precast vibrated concrete slab laid horizontally and lugged to the face of the columns, 8 ft. 3 in. wide by 16 inches deep. For internal linings experiments are being carried out with insulating wall blocks to which a fibrous plaster finish is cast on in the shop. Sizes up to 8 ft. 3 in. by 12 ft. are being used, but there appears to be no technical reason why complete classroom walls should not be cast in this way. Ceilings are of insulating board fixed to the soffit of the roof slabs, with glass silk or aluminium foil in the cavity. Partitions, wall and ceiling junctions, and beam and column casings are precast fibrous plaster. Steel windows are in pressed metal sub-frames which close the gap between external and internal wall skins. Floor finishes generally are linoleum in classrooms, tiles in lavatories and sawdust cement in corridors. Internal plumbing is one-pipe system with sanitary fittings grouped wherever possible round a common duct, and externally the drains are in pitchpipe with precast concrete manholes.

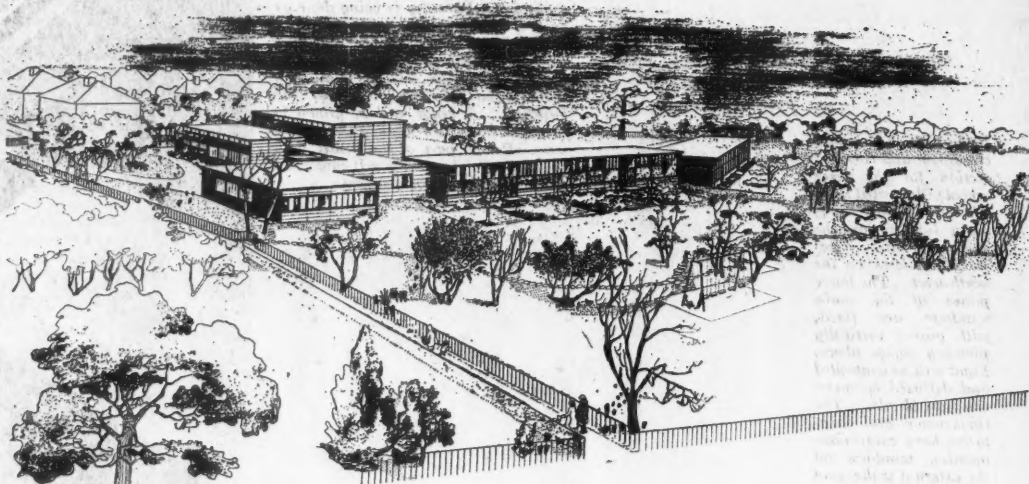
Warm air heating is being used throughout, centrally situated solid fuel boilers supplying hot water to heating units in classrooms and corridors. The best position of the units in relation to the rooms has not yet been finally determined, and a variety of relationships are being tried in the Cheshunt School. Methods of controlling fresh air supply are under experiment, and the possibility of ozonisation is being considered.

A daylight factor of 5 per cent. is obtained up to 5 ft. 0 in. from the corridor wall in classrooms, and it is proposed to control and diffuse the light by metal venetian blinds. It is possible, however, that on later designs a certain amount of top lighting may be incorporated to level out the daylight factor curve and to make possible a reduction of the glass area of the main windows. In the Infants' section at Cheshunt fluorescent lighting is being used in the classrooms, fitted immediately below the ceiling in fibrous plaster coved reflectors designed to give slightly directional lighting similar to daylight conditions.

#### the second phase

The next group of schools, which it is hoped to begin on the sites this year, is being considered as one programme, and an attempt is being made to embody in them improvements based upon the experience of the first three. Structures will remain basically the same, but it is proposed that the external wall cladding should be changed from a horizontal to a narrow vertical slab, laid dry instead of "buttered" at the joints, with a patent sealing to the vertical joints. Apart from making laying and fixing easier, it is considered that such a slab, providing a smaller

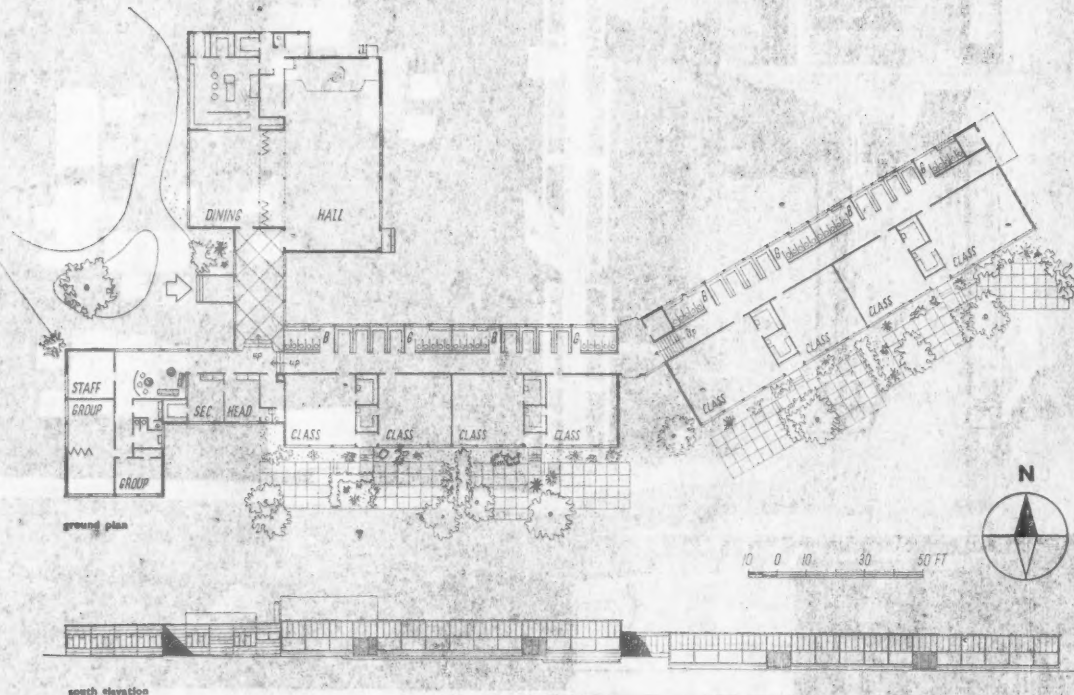
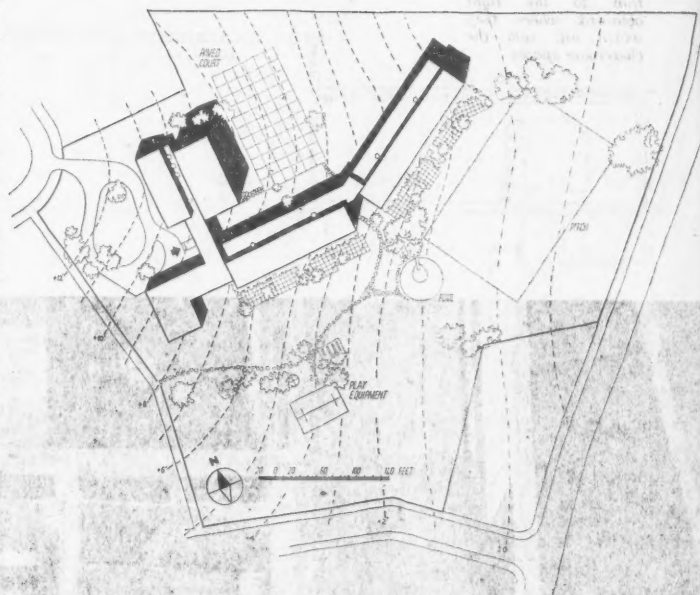
## CROXLEY GREEN SCHOOL



horizontal module within the basic dimension of 8 ft. 3 in., will provide a more rational wall into which can be fitted a greater variety of window and door widths. Concrete appears certain to remain in good supply, and since the external finish is pleasant there seems little reason to seek any other material at the moment.

It is expected that the composite internal wall linings of insulating wall blocks precast with fibrous plaster reinforcement and finish will be satisfactory; they can be delivered in large units and only require jointing and decoration. Combined with an absorbent ceiling they give satisfactory acoustic conditions. In addition, they are very unlikely to be affected by changes of supply. A thermal coefficient of 0.3 is obtained in the present walls and floors, and 0.2 in ceilings, but the sandwich principle is capable of great variety to obtain any desired thermal or acoustic standards.

Steel window trim, on the other hand, will be eliminated. It is expensive and in any case very unlikely to remain available in large enough quantities. It is proposed to provide a direct fixing between windows and external wall units, and to use precast fibrous plaster internal reveals. Economies are also being made by eliminating external rainwater pipes and guttering, collecting the water in central troughs set in the flat roofs and taking it down internally to common rainwater disposal drains, cutting out a large number of gulleys, manholes and drain lengths, particularly on the more complex plan shapes.



Situated in a developing suburb of Rickmansworth, the site is bounded by three subsidiary roads and enclosed on the north and west by back gardens. It is very uneven, falling twenty feet to the south-east and well vegetated with hawthorn shrubs, nut and cherry trees, and one or two oaks. A right of way crosses the site, and will be moved across to the western boundary. At the outbreak of war an L.C.C. school was evacuated to Croxley Green, occupying an existing hall. When the evacuees returned to London their places were taken by local children, and at the conclusion of the scheme they numbered two hundred infants. The new school is built for three hundred and twenty. Economy and site space did not permit a plan of the self-contained pavilion type as at Cheshunt, but it is hoped that planting in the outdoor teaching spaces outside the classrooms, and the three levels on which the school is planned, will introduce a sense of intimacy and humanise the repetitive rhythm of the long building.





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*Mr. Edward Smyth.*

*Sculptor, Dublin.*

*Born 1749 Died 1812.*

**W**HATEVER aptitude for sculpture had been shown in Ireland in the High Crosses of the eighth to the twelfth century and in the medieval tombs of the fifteenth and early sixteenth centuries was effectively checked by Puritan iconophobia. The felling for military reasons of the great woods which covered much of the country till the end of the sixteenth century involved in further ruin the carver's craft, which everywhere flourishes in the shade of forests. The intermission lasted for more than a hundred years and when the practice of carving and modelling was resumed we find it, apart from a few tombs, first in decorative stone-carving and stucco-work—that is to say, in forms subordinate to architecture. Other sculpture was the work of foreigners like De Keyser, the two Van Nosts, Scheemakers or Rackstrow, and with the exception of a pair of statues, *Justice* and *Mars*, over the gates of Dublin Castle, it was confined to memorial statuary. The desire for a more ideal art was met by the importation of classical copies from Italy or by a few allegorical statues of the Seasons or the like from France and Flanders.

In 1741 the Dublin Society addressed itself to the promotion of the art and the training and encouragement of local carvers like Houghton, Kelly, Cranfield or Sheehan. Three years earlier "Premium" Madden, one of its founders, had written in his *Reflections and Resolutions Proper to the Gentlemen of Ireland*:

"Though possibly painting and sculpture may have hurt the religion of the continent, I am sure it might contribute, if well directed, to raise and enlarge the virtue of our people here. . . . At as low an ebb as these arts are in Ireland I am confident that if . . . the Dublin Society had funds assigned them to give premiums annually to the three best pictures and the three best statues made here or the architects of the three best houses built annually in this kingdom we should in time see surprising improvements in them all amongst us."

Madden himself initiated this premium scheme which the Society presently took over in connection with the three schools of figure and ornament drawing and drawing in architecture which it set up. These schools were attended by the local carvers and the Society enlisted the services of the younger Van Nost in their behalf. Patrick Cunningham, who claimed to be the first Irish statuary in marble, was apprenticed to him by the Society and it watched over his career with affectionate assiduity until he was well established in practice. That the Dublin Society was not in a position to set up a modelling school at the same time as the other three is, in itself, evidence of the backward state of sculpture. Later, when this independent school was founded, the Society appointed Edward Smyth its first master. But this was at the end of his days.

Smyth's life lies in a certain obscurity, to which his own character contributed; for he was a man of

singular modesty and retired habits. He was the son of a country stone-cutter, born in Co. Meath, in 1749, and coming in his early years to Dublin he was apprenticed to Simon Vierpyl, a pupil of Scheemakers and a not very distinguished maker of busts whom Lord Charlemont had brought over from Rome where he had been occupied in manipulating and selling antiques and copies. Smyth studied as well in the Dublin Society's schools and made a sensational début as sculptor when he won in competition the commission for a statue to Charles Lucas which the merchants of Dublin had determined to erect in their new Royal Exchange. He exhibited the model in 1772. The statue, for which he was paid £300, is a rather astonishing performance for a young man of very limited opportunities. He could see in Dublin a sufficiency of portrait busts by Van Nost and Patrick Cunningham, many classical copies, but in the way of public statues nothing comparable with this save certain periwigged effigies of Stuart and Hanoverian kings which although they neighboured the Baroque did so with Dutch heaviness. Smyth's *Lucas* more resembles the work of Roubiliac in its animation and *élan*. The nervous energy of the slender figure, the tension of the neck muscles and audacious carriage of the head admirably express the character of this restless follower of Molyneux and Swift in the vindication of popular rights. But it earned no other commission of the same sort and for ten years Smyth remained in the anonymity of a carver of chimney-pieces.

With the exception of the *Lucas* statue and the rather conventional one of the Marquis of Buckingham in St. Patrick's Cathedral, his work is essentially architectural sculpture. His statues on the Bank of Ireland and the commanding figure of Moses which with four others surmounts the Four Courts façade are conceived primarily as enrichments to Gandon's building. The bas-reliefs, panels and medallions which formerly decorated the hall of the Four Courts, the panels and caryatides of the King's Inns and the keystones and panels of Bishop's Gate, Derry, show how Smyth turned his long practice as a carver of chimney-pieces to major advantage. It is not, however, on these works, nor on the numerous heads and the figures of the virtues in the Chapel of Dublin Castle, that his reputation now solely or principally rests. It rests on his Custom House decoration and in particular on the masks of fourteen keystones, inconspicuous enough, weathered and soot-incrusted, but so perfectly rendered as to constitute the highest achievement of Irish eighteenth-century sculpture.

In 1780 John Beresford invited Gandon to Dublin to build the Custom House. The work was begun in 1781 and finished in ten years. In the beginning Gandon was a stranger to the wealth of craftsmanship in Dublin and relied upon his London acquaintance for the decoration of his building, and in particular upon Carlini and Banks, who were working for Chambers on Somerset House. By 1783 and 1784 Carlini had sent over his *Neptune* and *Mercury* for the south front, and Banks four inferior figures representing the Quarters of the Globe for the north pediment. Presently Gandon enquired of Darley, his mason, whether there was anyone in Dublin fit to execute the further carving he desired. Darley introduced Smyth to his notice, whereupon Gandon invited him to make models of some interior decoration from designs supplied. Impressed with the result, Gandon then asked him both to design and make models for trophies of the arms of Ireland for which Carlini had already sent over models. Unaware of the existence of these models Smyth emerged so conspicuously the superior from this unconscious competition that, turning to Darley, Gandon said: "This will do; this is the artist I require; he must go alone and quit your employment." He wrote to Beresford that there was no further need to get models or sculptures from London and from this date Smyth was the only sculptor associated with Gandon's building.

These trophies are now on the pavilions of the Custom House, to which their bold and splendid grouping gave a sculptural interest second only to the keystones of the basement story representing Ocean and eight principal rivers of Ireland. In his notes on

the general decoration Gandon wrote:

"The colossal statue of Commerce with the bas-relief on the (south) pediment with the keystones representing the principal rivers of Ireland, some of which are equal to Michael Angelo, and all the rest, are executed by Mr. E. Smyth, a native of Ireland, a gentleman who without having the advantage of travel or the opportunity of seeing many specimens of sculpture, has given proof of abilities equal to any in the three kingdoms." Gandon's deliberate and continued association with Smyth removes this praise from the language of hyperbole, nor is the excellence of Smyth's work diminished when we compare it and much of the other sculptures on the Custom House with work of the same character in progress at Somerset House from 1776.

These two buildings stand in close connection in point of date, river-site, architects, and sculptors. Gandon was Chambers's pupil. His point of view in regard to sculpture was identical with Chambers's. Both recognised its place in architecture, sought out the best craftsmen for their works and what Chambers wrote concerning Somerset House may be paralleled by many sentences in Gandon's notes. Both were solicitous to achieve the full effect and just character of their ornament by the same means. Gandon's decorative scheme and subjects were almost identical with Chambers's choice in Somerset House. On Somerset House we have a series of masks; on the basement story of the Custom House we have a similar series of



Two statues by Smyth: Charles Lucas, 1772, at the Royal Exchange, and the Marquis of Buckingham, at St. Patrick's Cathedral.

fourteen masks of the Atlantic and the rivers of Ireland. On the front of the attic story of Somerset House facing the Strand we have four allegorical statues and on its other front the *Quarters of the Globe*. On the Custom House we similarly had\* on the south front Smyth's *Plenty* and *Industry* and Carlini's *Neptune* and *Mercury*, and on the north front the *Quarters of the Globe*. Until Gandon met Smyth we find two of the same sculptors at work on both buildings. Cipriani designed all the sculpture about Somerset House with the exception of Bacon's statue of George III, and it was from his finished drawings that Carlini executed three of the river keystones and Wilton, or rather Nathaniel Smith and Atkins ghosting for him, the six others. Carlini and Ceracchi divided up between them the four attic allegories and Banks executed the Four Quarters, again as it would appear from Cipriani's designs. For the Dublin Custom House, Banks supplied the Four Quarters on the north front and Carlini two of the corresponding allegories already mentioned on the south pediment.

This schematic relation is emphasised by an inevitable similarity in the two series of keystones. The figuration follows the same European formulae. The Ocean and the rivers are distinguished by their natural characteristics and by emblems drawn from the common grammar of marine ornament. The tridents of sovereignty, the compasses and anchors, the moon expressing tidal influence—all this furniture comes from the iconographical textbooks in ordinary use here and abroad. The naturalistic traits—the swans on quiet waters, the undulating or storm-tossed hair, the flowing beards, fish-filled or with pendent seaweed, the reeds that go with the placid serenity of sedge-fringed streams, the turbulence of wilder estuaries—this is the language of baroque naturalism spoken from so

\*Had, alas! because these four statues were injured in the fire of 1920 and taken down.



Above, one of the Somerset House keystones. Right, the river Slaney on the Dublin Custom House.



many fountains from Bernini to Puget and Coysevox. Its use does not imply servile copying. Originality was not an eighteenth-century desideratum. What mattered was its clear and rich execution. Nor is there, of course, any question of Smyth's dependence on the Somerset House carvers. He had already showed his superiority to one of them; his own series is greater in extent and variety and the only writer who, to my knowledge, has made any comparison between them says that fine as are the Somerset House heads, Smyth's masks "are in a still grander style of expression." (W. B. S. Taylor, *Fine Arts in Great Britain and Ireland*, London, 1841.)

There is certainly in these masks an astonishing vigour and an unusual capacity for unforced grouping of expressive detail. Smyth's execution is of the highest order. He shows an admirable control of light and shade in forms that are now broad and noble and again ravaged and furrowed like sea-beaten rocks. "They are sentient," the painter Mulvany wrote, "with living thought." Led by an inner necessity the sculptor passes from a classical to a baroque treatment as the subject demands. Some of the masks are almost wholly generalised in the classical manner but more of them handle local accidentals with easy mastery and with a geniality that invites closer examination.

The Atlantic, 6, alone is distinguished by its name, inscribed on a compass and bears the kingly trident. The river on which Londonderry stands, 1, defiant and warlike, circled like iron with a strong band marked with the date of its historic siege, wears the Derry walls and battlemented towers as its head-dress and a great ship's prow breaks the chain of the boom that beleaguers the city. Salmon rivers display their store, the Erne its eel fisheries, 2, and the Blackwater the apples of its cider country and the harvest of its fishing weirs, 5. Other masks tell of riparian activities, the linen industry of the north, the woollens of the south. The Bann is as naively proud of its river-pearls as of its linen-fold turban, 7.

This variety of treatment which, to give two more examples, renders the Moy's rusticity with Baroque expressiveness, 4, and the Liffey or Shannon, 8, with serene and classic dignity, flows from Smyth's early training but it is also in line with other eighteenth century work in Dublin. Apprenticed to Vierpyl, Smyth was at least in some degree in touch with seventeenth century Baroque, but at the same time, as a student of the Dublin Society schools which were directed by West, a pupil of Van Loo and the Frenchman Mannin, he was also aware of French refinements on baroque and the French ingrained classicism.

The strands of baroque naturalism alternate in Smyth's work with a certain classicism. From the date of the Lucas statue one cannot exclusively assign to either category these keystones or a figure as vital as his Four Courts Moses or the charming prettinesses of his grouped cherubs in the Castle Chapel. But one cannot but think that the baroque element would be more evident if his work were not conditioned by his architect's requirements. The same vigour and refreshing naturalism characterise other Dublin plastic work of this middle and late eighteenth century. Anthony Ayscough (*THE ARCHITECTURAL REVIEW*, 1937) remarked on the exaggerated feeling of its stucco and found it admirable and rare. Sculpture, though less practised, was in the same case. Cunningham's busts are more animated than Van Nost's and Smyth's statues weathering on the east pediment of the Bank of Ireland and his Moses have more life in them than those he was obliged to execute from Flaxman's little pen-sketches. In this Smyth is true to type. It may be argued that a high degree of stylisation is quite as indigenous in Irish art as naturalism but it is certain that the academic compromise is repugnant to it. From first to last Edward Smyth was as reluctant to be bound by the conventions which Flaxman gladly accepted, just as, in their stuccowork, Robert West and Michael Stapleton were slow to be governed by the graceful and sterile art of the Adams.

#### Smyth's Allegories

**CUSTOM HOUSE:** Fourteen Keystones: Trophies of Arms; Figures of Industry and Plenty formerly on south pediment; Hibernia and Britannia with Neptune and sea-attendants in south tympanum; ox-head friezes; figure of Commerce and four heads on base above the dome. (Gandon, arch.)

**FOUR COURTS:** Five statues on front: Wisdom, Justice, Moses, Mercy and Authority. Within the domed hall four history panels, eight high-relief figures of Justice, Liberty, Eloquence, Punishment, etc., eight medallions of law-givers, ornamental frieze, etc. (Gandon, arch.)

**KING'S INNS:** Four caryatid figures; three history panels; trophy and interior decoration. (Gandon, arch.)

**DUBLIN CASTLE CHAPEL:** Heads, angelic terms, figures of Faith, Hope and Charity; the Evangelists. (Francis Johnston, arch.)

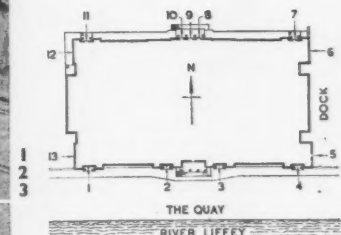
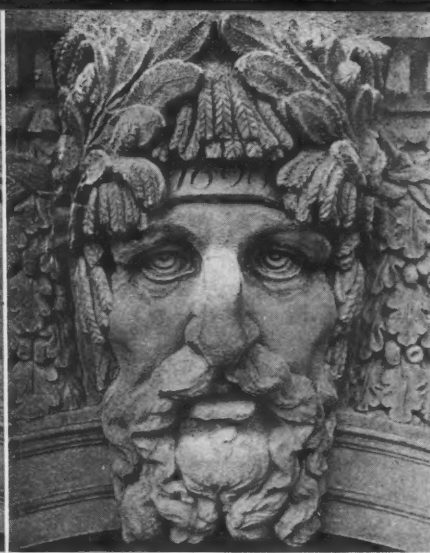
**ROTUNDA:** Frieze. (Ensor and Richard Johnston, archs.)

**ST. GEORGE'S CHURCH:** Three Keystones: Faith, Hope and Charity. (Francis Johnston, arch.)

#### Acknowledgments

Grateful acknowledgment is made to the Commissioners of Public Works of Ireland for the use of Mr. Macrae's photographs of the Custom House keystones; to Miss Phyllis Thompson for the other illustrations and to the Dublin Municipal authorities and the Dean of St. Patrick's for permission to photograph the Lucas statue in the City Hall and the Buckingham statue in St. Patrick's Cathedral.

C. P. CURRAN



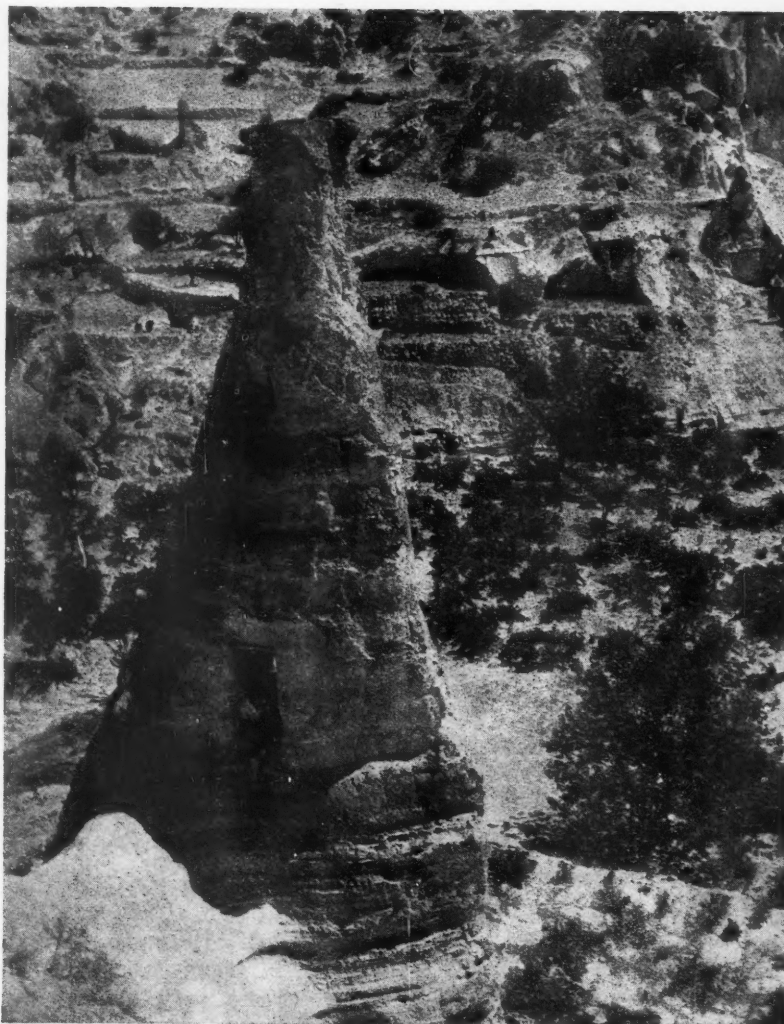
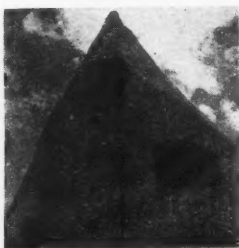
Gandon began to build the Dublin Custom House in 1781 and completed it in 1791. In its scale and position on the river front of Dublin it competes with Chambers's Somerset House started only five years earlier. The convention of allegorical heads as key-stones was familiar to Britain since Greenwich. Somerset House has a famous series of such key-stones too, of which one is illustrated on the facing page, left. Smyth's Dublin key-stones are certainly of no lower quality, and on the whole bolder than those of Carlini and Wilton. All the key-stones of the Custom House are shown on this page, with the exception of the only female head, the river Liffey, not illustrated, and the magnificently grave and sombre Slaney which appears on the facing page, right. Liffey is on the plan above between 2 and 3, Slaney is 12. The rivers represented are according to Mr. Curran: Foyle 1, Erne 2, Boyne 3, Moy 4, Blackwater 5, Atlantic Ocean 6, Bann 7, Shannon 8, Lagan 9, Nore 10, Suir 11, and Barrow 13.



## ROCK CITY OF CAPPADOCIA

On the last slopes of Mount Argeus, an extinct volcano, stands Caesarea, the ancient capital of Cappadocia in Asia Minor. The quality of the soil and the dark colour of the tilled fields all around disclose the volcanic nature of the earth, once heavy with the richest crops of the Roman Empire. On his way from Caesarea to Matchan the traveller is faced with an amazing sight: in the deep valley harshly cutting the high plateau sprout huge cones of hard stone worn by erosion. Owing to the geological stratification of the tufa composing them their colours vary from dead white to pink or yellow, some plain and some striped, they are like tall peaks of Edinburgh rock. Most of them are honeycombed with holes and offer the appearance of some dead city, which is what indeed it is. As far back as the sixth century A.D.,

the Acts of Saint Hieron mention the carved-out caves around Matchan; there is also an allusion to them in Leon Diakre's History of the Reign of the Byzantine Emperor Necephoras Phocas. The caves must almost certainly have been inhabited by monks, as the Christian decorations and paintings in most of them show. Since the timber necessary for roofing purposes is lacking in the region, it is presumed that the religious communities proceeded to excavate the very friable stone inside the cones which, thus hollowed, would provide dwellings both cool in the summer and warm during the very rigorous winters. One common feature distinguishes and links together the facades of these Rock Churches of Cappadocia—the scarcity of exterior decoration, which consists merely of very simple blind arcades, with a horse-shoe arch, pilasters and occasionally a small pediment similar in feeling with the facade of the Palace of Ctesiphon, near Baghdad. The doors are often cut out like millstones, assuring the monks' security from recurrent Arab incursions. Inside the caves the sculptured decorations are simple too, an altar, a few pillars with plain capitals cut, like the vaulted ceiling itself, in the live walls of the rock. On the other hand the painted decorations, where they survive, are exceedingly rich. Outstanding patterns in zigzags, scrolls, medallions are to be found. There is also figure work in panels, especially scenes drawn from the Gospels. These murals are not true frescoes, but rather appear to have been executed in a process of tempera, similar to Norman English work. It is difficult to assign a precise period to them, as they are neither signed nor dated, but from internal evidence one can safely ascribe them to the ninth, tenth or eleventh centuries, rarely to a later date, as the Moslem conquest of Asia Minor must have hampered the intensive monastic life of the province. The iconography in these churches is important too, as they were destined strongly to influence Byzantine art in Constantinople, and through her channels the whole of the Christian world.





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# GATES

## AND GATE-FASTENINGS

**D**URING an eight-week itinerary in parts of South Devon and Cornwall some years ago, I was greatly impressed by the multiplicity of gate-fastenings; every day seemed to bring fresh ones to notice. In the eastern counties, on the other hand, there are few different types in use; presumably this is because the Fens, and the Norfolk sands, are primarily arable districts, with large fields, and few walls, hedges, or fences. In striking contrast is the English Lake District, with its valley floors criss-crossed by rugged stone walls, its small pastures and arable fields, and its overwhelming number of gates. During walks in the district I have discovered many different gate-fastenings. The collection illustrated here are from Great Langdale, Little Langdale, round Elterwater, Grasmere, and Ambleside, and forms a record of the more interesting catches and latches—some of them most ingenious. The gates themselves are rather slighter in construction than those of the Fens: perhaps this is because, being invariably mounted on quarried stone posts, they swing freely, without scraping a groove in the ground. The simplest and most widely used fastening is the good old chain and nail, most effective in that it doesn't readily come undone, but often extremely hard to fasten; rarely is there one link more than absolutely necessary in the chain. It seems as if the tendency for nails to draw out of the wood is known in Westmoreland as occasionally you find a screw in its place. The next step in design from this is the chain and hook—a chain on the gate, and a hook on the post; then, the chain, hook, and staple, with the staple on the post. One ingenious device among this category of fastenings is worth mentioning; I have also seen it in the Fens. It consists of a staple with a small hooked projection, over which fits the last link of the chain. Once fastened, no amount of shaking can get the chain free, yet we only found one gate this pattern, as compared with nine or ten having the chain and nail.

Two other refinements of the chain type of fastening were the chain which fits over a staple, and held in place by a retaining pin on a separate chain; we found two of these. The second elaboration consists of bar-chain and staple. This works rather

like an eel snigging-tackle; the bar is fed through the staple and can only be got out the same way. It is the same device that held grandfather's gold Albert poised half-way up his waistcoated middle.

Incidentally, on one farm which lay at the head of Great Langdale (and at least five miles from a source of hooks or staples) we found half a horseshoe doing service as hasp to a latch. Hammered vertically into the gatepost, it made an excellent substitute for whatever it was replacing.

We come now to a second great group of fastenings—the latch type. These are again subgrouped as "hand" and "automatic," that is the ones which have to be closed by hand and those which keep the gate shut after it is pushed, or allowed to swing, to. Here, where the mechanisms are more uniform in basic mode of operation, we find decorative variations turning up. But more about decorations later.

The simplest latch consists of a hinged bar built into (never on to) the gate, with a catch on the post. The latch shown is a rather neat design; in practice its use means that the latch post can be in direct line with the gate and gatepost, whereas with the latch fastened on the *outer* side of the post, the set-up cannot be properly aligned.

A second and more elaborate latch has a very ingenious device, with the latch moving in and out of a slot in the end up-right of the gate, and actuated by a lever on the gate's top bar. This gate had also a peculiar catch on the other post; the post was set, not square, but cornerwise, twisted round half a right angle from the usual position. The latch retainer was symmetrical, and set across the corner of the post, the whole arrangement allowing the gate to open full extent either way. This particular farmer seemed to favour the sliding bar latch, as nearby we found other gates with sliding bars, suspended by a chain from the top bar of the gate. These were actually the most complex encountered for on the post was an iron structure acting as a one-way trip-catch; this is the favourite automatic fastening in Lakeland, since it is very strong, involves no springs, and is well able to work many years in even the severest Lakeland weather. How it does work will, I hope, be clear from the various sketches of this type.

The second automatic type (also found in Fenland) is the vertical sprung bar, with protecting hoop, fastened to the gate. This has the disadvantage of becoming loose in its moorings after a while, and when that happens it is worse than useless. Only one gate had this spring-operated pattern.

So much for the various mechanical devices: now for their varieties, mostly involving no change in function of the latch. The one-way trip-catch showed the variations sketched, there being five ways of keeping the trip-hook in position in the

The first three of the sketches show types of fastening with wooden bars: 1, pivoted bar built into gate; 2, sliding bar and chain with trip catch; 3, lever-operated bar, with post set at an angle. Figure 4 shows details of three different types of chain fastening; 5, three decorative variations on the trip-catch theme; 6, trip catch and iron arm; 7, two pivoted iron latches, with scrolled ends; 8, vertical sprung bar type and (inset) half a horseshoe used as a hasp.

guide bars. Wrought and welded devices occurred. These could, I think, be fairly considered to be decorative as well as practical; the scrolled one, with a slight difference in the making of the guide bars, is particularly neat and pleasing. Scroll work was also present on the iron latch-handles, and though nothing very ambitious had been produced it gave a finished appearance to the job, and provided evidence of good English craftsmanship.

One type was conspicuous by its absence. It is the chain fastening with an ingenious link at the end of the chain which holds the chain on to the staple. It is basically a chain, pin, and staple, with the pin built into the last chain-link. Since there were so many proofs of capability in working metal all around us, it seemed strange that this particular fastening was not used. Oddly enough, I have seen many of these in the Ely Fenland, where there is little enough evidence of metal-working on the gate catches, though the vertical sprung bar is not uncommon.

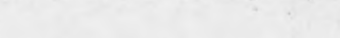
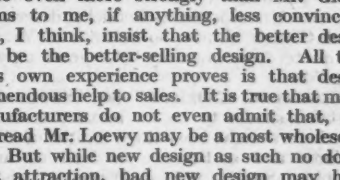
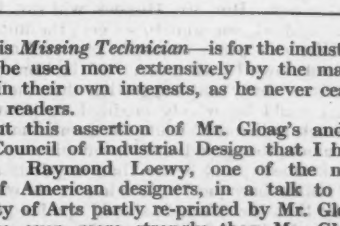
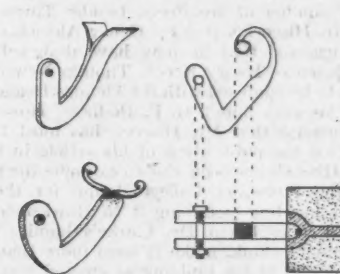
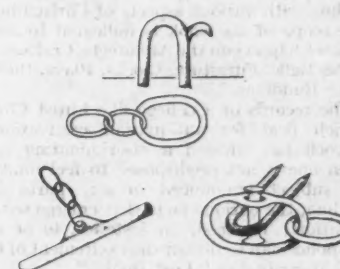
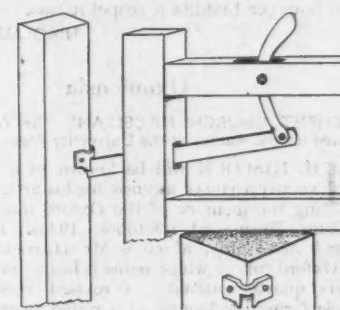
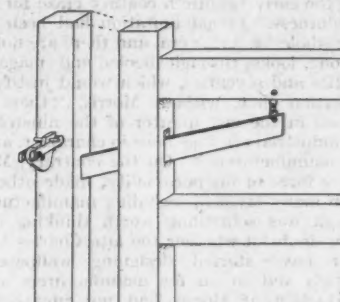
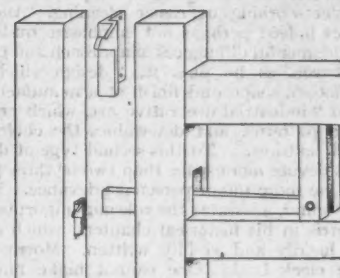
Another type absent was the simple expedient of stapling a long hooked chain to the gatepost, and merely looping it round the gate. This is much used in the Fens.

The following summary gives some idea of the comparative frequency of the different types:—

Type	Number
Nail/chain, and screw/chain ...	9
Hook/chain, with or without staple ...	5
Chain over hooked staple ...	1
Chain, pin and staple ...	2
Bar-chain and staple ...	1
Trip-catch with trip arm on gate ...	6
Metal latch, pivoted at end ...	2
Metal latch, pivoted in middle ...	3
Sliding bar latch on chain ...	5
Sliding bar latch with hand lever ...	2
Vertical sprung bar with retaining staple ...	1

Thus, of thirty-seven gates recorded, eleven had fastenings of distinctly different types.

D. G. Ashby



## BOOKS

### Design and Sales

**INDUSTRIAL ART EXPLAINED.** By John Gloag. George Allen & Unwin. 15s.

**I**ndustrial Art Explained was first published in 1934. In its new edition of 1946 the book has not much more in common with its original shape than the title. The jacket is new (and uncommonly excellent), the illustrations are new (and mostly very pleasant with their honest, a little coarse eighteenth-century wood-engraving flavour), and of the text nearly everything is new too. Mr. Gloag's is now, as far as I can judge, the most reasonable and readable account of industrial design that we have in

England, a book that the Ministry of Education should strongly recommend to art teachers and the Board of Trade to recalcitrant manufacturers. Mr. Read's *Art and Industry* of 1934 (second edition 1944) may still remain the best introduction to the philosophy of design, and my own book of 1937 the most easily accessible reference-book on the actual conditions of design in England. But my book by now is no longer up to date. A good many things have changed in the last ten years, and Mr. Gloag tells of many of them, of new techniques in timber and glass, in plastics and light metal alloys such as aluminium, and of the new ways in which these materials can now be welded, cemented or otherwise merged together. These technical innovations are bound to influence industrial design and have already begun to do so. Their intelligent use requires a great deal of knowledge from the designer, and Mr. Gloag's chief plea—not a new one, as he had put it forward already

in detail in his *Missing Technician*—is for the industrial designer to be used more extensively by the manufacturers. In their own interests, as he never ceases to assure his readers.

It is about this assertion of Mr. Gloag's and, I think, the Council of Industrial Design that I have my doubts. Raymond Loewy, one of the most successful of American designers, in a talk to the Royal Society of Arts partly re-printed by Mr. Gloag, put the case even more strongly than Mr. Gloag, but he seems to me, if anything, less convincing. Nobody can, I think, insist that the better design will always be the better-selling design. All that Mr. Loewy's own experience proves is that design can be a tremendous help to sales. It is true that many British manufacturers do not even admit that, and for them to read Mr. Loewy may be a most wholesome experience. But while new design as such no doubt has a great attraction, bad new design may have

results just as spectacular or more spectacular than good new design.

This sad fact is perhaps truer of design in such products as carpets than in, say, lawn mowers or sewing machines, where the public can be convinced of design qualities on the strength of practical advantages—easier working or easier cleaning. And Mr. Gloag does indeed perhaps not emphasize quite enough the fundamental differences in approach and characteristics between, as he puts it, "design which affects the function, shape and finish of a manufactured object," and "industrial decorative art, which creates decorative patterns, and determines the choice and colour and textures." To this second type of design he does not devote more space than two or three pages.

One more minor personal grievance. Mr. Gloag, to my mind, misstates the role and importance of William Morris in his historical chapters, which are otherwise so lucidly and vividly written. Morris did not put the clock back. One cannot make him responsible for the early twentieth century craze for antiques and quaintness. Period imitation had been the credo of the whole Victorian era, and there are not really signs, if one looks through books and magazines of the sixties and seventies, which would justify Mr. Gloag's assertion that, without Morris, "there might have arisen in the last quarter of the nineteenth century, an industrial art, ingenious in character, and recognised by manufacturers." On the contrary, Morris, by the sheer force of his personality, made other artists and then many laymen, including manufacturers, see that design was something worth thinking about. It is very doubtful whether the late Charles Voysey would ever have started designing wallpapers, textiles, carpets and so on for manufacturers and machine-production, if Morris had not preached his gospel first, however Luddite a gospel it was.

NIKOLAUS PEVSNER

### Oxoniensia

A CHRIST CHURCH MISCELLANY. By W. G. Hiscock. Printed for the Author at the University Press, Oxford. 21s.

MR. HISCOCK will be known to readers of the ARCHITECTURAL REVIEW for his article resuscitating the memory of the Oxford mason-architect, William Townesend (October, 1945). In *A Christ Church Miscellany*, which is Mr. Hiscock's tribute to the Oxford college whose name it bears, on the occasion of its quartercentenary, a revised version of that article forms the longest of a round score of chapters dealing with various aspects of Christ Church history. The scope of the book is indicated by its sub-title—"New Chapters on the Architects, Craftsmen, Statuary, Plate, Bells, Furniture, Clocks, Plays, the Library and other Buildings."

The records of a college like Christ Church provide a rich field for antiquarian excavation, and Mr. Hiscock has wielded a discriminating spade. Even when one is not predisposed to feel much interest in the subject announced in any particular chapter-heading, the curious facts that emerge soon have one's attention; no need, for instance, to be a bibliophile or a policeman to savour the excitement of the detective work described in "Lost Books."

A number of architects, besides Townesend, figure in Mr. Hiscock's pages; Henry Aldrich of course—it is suggested that he may have designed the library at Queen's—Henry Keene, Thomas Newenham Deane (not to be confused with Sir Thomas Deane, of University Museum fame), G. F. Bodley. However, it is of Townesend that Mr. Hiscock has most to say.

Since the publication of his article in the REVIEW, Mr. Hiscock has been able to examine the endorsement on the Worcester College design for the Clarendon Press building (ascribing it to Hawksmoor), and has found it to be in Dr. Clarke's hand. This would, one might think, make it seem more than likely that the design of the building as erected was also due to Hawksmoor. But Mr. Hiscock will not have it that way. Indeed, one sometimes gets the impression that Mr. Hiscock's prime object in resurrecting Townesend is to put down Hawksmoor. Of the library at Queen's he tells us that "any suggestion that such a beautiful design could be wholly credited to [Hawksmoor] is well-nigh ludicrous," while the front quadrangle there "is much too grand and harmonious to be wholly [Hawksmoor's] and better than anything achieved by his 'native baroque' in London or elsewhere." It is a pity that Mr. Hiscock should spoil a good case by special pleading of this sort. Is one to read it as a reply to Mr. Goodhart-Rendel's description of the Christ Church library, so beloved of Mr. Hiscock, as—"I quote from memory—"a great ugly brute of a thing"?

"Townesend of Oxford," like "Smith of Warwick," has been shown to be an inexact term. We know that there were at least three Smiths of Warwick, two Williams and a Francis, as well as an unrelated Humphry Smith, not of Warwick, who has been



The village 'phone has here usurped the traditional place of the village pump—and very prettily it fills it too. Horne, Norfolk, from Thomas Sharp's *The Anatomy of the Village*, reviewed on this page.

confused with Francis. We also know, thanks to Mr. Hiscock, that there were four Townesends of Oxford, three Johns and a William. But please, Mr. Hiscock, were there not five? What about George Townesend, whose name appears on one of the Kings Weston drawings reproduced in Tipping and Hussey's *English Homes*? It would be valuable to have Mr. Hiscock's answer to this question, and also to know what he may be able to find out about certain buildings outside Oxford, such as the pseudo-Vanbrughian church at Aynho and the County Hall at Aylesbury, with which the present reviewer, for one, feels inclined to connect Townesend's name.

MARCUS WHIFFEN

### Call to Arms

THE ANATOMY OF THE VILLAGE. By Thomas Sharp. Penguin Books. 2s. 6d.

WE are accustomed to the high standards of all Penguin publications, and it is almost trite to say that here is yet another that is both a pleasure to read and a contribution to knowledge, two qualities that are not by any means always in association. Mr. Sharp has the advantage of being a clear writer on a subject upon which he is also an expert practitioner. It is the simple and straightforward approach to a subject that might well have been highly complex, that should give this book a public appeal. By the aid of delightfully drawn plans he traces the development of the village stage by stage from the simplest form of West Wycombe to the sophisticated design for Lowther in Westmorland.

The first part of the book is concerned with the past and present, and although Mr. Sharp will never allow a reviewer to cease from being on the alert, yet the story unfolds truthfully and refreshingly. It is when he projects the village into the future that the alert becomes a reality and a call to arms is sounded. About physical requirements and the difference between planning and non-planning there is no question but that the analysis is excellent. The question arises over the illustration of a plan for a new village. To the reviewer's mind this beautiful little plan is a prolongation not only of eighteenth century form, but of the expression of the somewhat restricted village society of that time. Mr. Sharp advocates a continuity of history in the future of the English village, a continuity that it is not easy to reconcile with the facts. The historic village was compact for many reasons that do not exist to-day, and certainly the modern inhabitant does not readily submit to the restricted and chatty life of a small community. Rather it would appear wise to accept the fact of immediate physical disintegration and plan our villages accordingly. If we cannot accept the open villages of other countries, we might let our terraces face outwards like the red squares of Waterloo. But personally

your reviewer thinks that the requirements of the modern village, like those of modern warfare, will give rise to a design that is changed out of recognition.

This enjoyable book will in fact give much food for thought, and even if one may here and there disagree with the writer, one can never but respect his very considered opinions.

G. A. JELICOE

### The Crafts of Wood

CARPENTRY. By W. B. McKay. JOINERY. By W. B. McKay. Longmans, Green & Co. 7s. 6d. each.

MR. W. B. MCKAY'S books cover the syllabuses of theoretical carpentry and joinery in technical schools and colleges in preparation for the examination of the City Guilds of London Institute. The author further expresses the hope that these books meet the need of students of these courses and others attending craft courses at the various Government Training Centres.

It would appear that these books are meant as standard works for the teaching of craftsmen throughout the country. As such they must be given serious consideration, as they will have a considerable influence on the technical ability of future building trade operatives.

Viewed in this light it would seem right to include, in the illustrations, such forms of timber construction as tusk tenon joints in carpentry and hammer-headed key joints for framing semicircular door heads in joinery; rather than showing how to avoid such expensive items by modern structural methods.

At the same time, one wonders whether it is right to go back to pre-war detailing exclusively and to ignore all savings effected by an enforced timber economy. It is obvious that timber economy and more rational methods of building have come to stay, irrespective of the future supply position. It must always be regarded as bad building to use a heavier than necessary scantling or too heavy a window or door section, where aesthetics do not enter into it.

It is difficult to assess whether the policy of showing illustrations of "good" solid pre-war constructions and details is a deliberate one, possibly to help eradicate future jerry-building, or whether it is to some extent a lack of enterprise and more expedient to re-hash the pre-war type of diagram. For an instructional book intended for building operatives not concerned with the design of detail the policy may be right, but for an instructional book for students of architecture it would be hopelessly wrong.

These two books cover a very wide field with a precision and clarity which must make them very valuable to the student of theoretical carpentry and joinery. My only criticism, which may not be wholly justifiable, is that these books are largely out of date.

CYRIL MARDALL



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# ANTHOLOGY

## Ernest-Georgian Mansion

One may not have an intention to flourish, and may be pardoned for a semblance of it, in exclaiming, somewhat royally, as creator and owner of the place: "There you see Lakelands."

The conveyances from the railway station drew up on a rise of road fronting an undulation, where our modern English architect's fantasia in crimson brick swept from central gables to flying wings, over pents, crooks, curves, peaks, cowled porches, balconies, recesses, projections, away to a red village of stables and dependent cottages; harmonious in irregularity; and coloured homely with the green-sward about it, the pines beside it, the clouds above it. Not many palaces would be reckoned as larger. The folds and swells and stream of the building along the roll of ground, had an appearance of an enormous banner on the wind. . . . Victor was like a swimmer in morning sea amid the exclamations encircling him. He led through the straight passage of the galleried hall, offering two fair landscapes at front door and at back, down to the lake, Fredi's lake; a good oblong of water, notable in a district not abounding in the commodity. He would have it a feature of the district; and it had been deepened and extended; up rose the springs, many ran the ducts. Fredi's pretty little bath-shed or bower had a space of marble on the three-feet shallow it overhung with a shade of carved woodwork; it had a diving-board for an eight-foot plunge; a punt and small row-boat of elegant build hard by. . . . As in everything he did for his girl, Victor pointed boastfully to his forethought of her convenience and her tastes: the pine-panels of the interior, the shelves for her books, pegs to hang her favourite drawings, and the couch-bunk under a window to conceal the summerly recliner while throwing full light on her book; and the hearth-square for logs, when she wanted fire; because Fredi bathed in any weather; the oaken towel-coffer; the wood-carvings of doves, tits, fishes; the rod for the flowered silken hangings she was to choose, and have shy odalisque peeps of sunny water from her couch. . . . Admiration was the common note, in the various keys. The station selected for the South-eastward aspect of the dark-red gabled pile on its white shell-terrace, backed by a plantation of tall pines, a mounded and full-plumed company, above the left wing, was admired, in files and in volleys. Marvellous, effectively miraculous, was the tale of the vow to have the great edifice finished within one year: and the strike of workmen, and the friendly colloquy with them, the good reasoning, the unanimous return to duty; and the doubling and trebling of the number of them; and the most glorious of sights—the grand old English working with a will! as Englishmen do when they come at last to heat; and they conquer, there is then nothing that they cannot conquer. So the conqueror said. And admirable were the conservatories running three long lines, one from the drawing-room, to a central dome for tropical growths. And the parterres were admired; also the newly-planted Irish junipers bounding the West-walk; and the three tiers of stately descent from the three green terrace banks to the grassy slopes over the lake. Again the lake was admired, the house admired. Admiration was evoked for great orchid-houses "over yonder," soon to be set up.

GEORGE MEREDITH (*One of our Conquerors*, 1891).

## MARGINALIA

### Coventry Cathedral

The Royal Fine Art Commission has expressed itself dissatisfied with Sir Giles Gilbert Scott's design for Coventry Cathedral, and Sir Giles has resigned. The reason given for the Commission's dissatisfaction is the difference of style between the inside and outside of the projected church. In his letter of resignation Sir Giles says that it is "unlikely that a modernist or transitional design will ever meet with the approval of all parties. These differences of opinion," the letter continues, "and the formation of numerous societies, committees, and commissions, etc., to give them expression, are characteristic of our time; they harass the unfortunate artist and hamper the production of good work, but they are, in this case, of importance to me, in so far as they influence my decision to act now rather than to wait, as I feel it would clear the situation for the authorities if I tendered my resignation, and thus allowed the whole project to be reconsidered."

The cathedral council has decided to appoint a commission to advise on the new cathedral. This will consist of

Lord Harlech (chairman), the Bishop of Stafford, the Right Rev. L. D. Hammond, Sir Philip Morris, Vice-Chancellor of Bristol University, the Provost of Leicester, the Very Rev. H. R. Jones, and an architect who at the time of going to press has not been named.

Is it too much to hope that this tremendous opportunity of inviting modern architecture to serve religion, as modern sculpture and painting, at St. Matthew's, Northampton, already do, may even yet be seized?

### Honours

L. H. Keay, President of the R.I.B.A., was made a K.B.E. in the New Year Honours. Gordon Russell and J. J. Gardner were recipients of the C.B.E.

### The Roosevelt Statue

The chairman of the Royal Fine Art Commission has issued the following statement on the subject of the proposed Roosevelt Memorial Statue in Grosvenor Square:

"The design for the statue and its setting as first presented to the Com-

mission showed a standing figure in a cleared space in Grosvenor Square. The Commission, on being informed by the memorial committee that the site had been determined and that the sculptor had been asked to portray a standing figure, limited their observations to those arising from the design itself, the relation of the statue to its setting, and the layout of the square.

"The commissioners were shown a small plaster cast of the figure by the sculptor; and they discussed the pedestal, the base, the exact location of the statue, and the treatment of the square with the committee's architect and the representative of the Ministry of Works. They also visited the square accompanied by the architect and the Ministry of Works representative.

"After full consideration they recommended certain revisions, including the retention of more trees, an alteration in layout, and an amended design for the pedestal. At this stage, in order not to delay the appeal, the commissioners gave general approval to the scheme, as subsequently illustrated in the souvenir books published by the committee, and stated that in their opinion the plaster cast would be a

suitable model for the eventual figure in bronze.

"At a further meeting with the committee's architect and the Ministry of Works representative, the amended layout was accepted as appropriate, subject to further modifications in the design of the paths and basins. The pedestal has still to be finally approved, and discussions with the committee's architect on this point are proceeding."

From which it is evident that the Commission has tried to make the best of a bad job.

### Moholy Nagy's Successor

Serge Chermayeff has been appointed President of the Chicago Institute of Design, in succession to the late L. Moholy Nagy.

### British Industries Fair, 1947

The President of the Board of Trade has set up a panel of architects to co-ordinate general layout, and to approve and prepare stand designs in the London Section of the British Industries Fair to be held at Olympia and Earls Court in May, 1947. For Earls Court Joseph Emberton will be the convener, with Maxwell Fry and Christopher Nicholson as consultants. For Olympia Basil Spence will be the convener, with R. Y. Goodden and F. R. S. Yorke as consultants.

### Wentworth Woodhouse Coal Workings

The Ministry of Fuel and Power recently announced that six new open-cast coal workings were to be requisitioned at Wentworth Woodhouse. A statement issued on behalf of Lord Fitzwilliam shortly after this announcement said: "When a highly placed official, speaking of restoration, says 'it will be a much better estate when we have finished than before. We have laid good concrete roads and we are planting trees there,' he is talking sheer rubbish. Not a single tree has yet been planted by the Ministry of Fuel, by the Ministry of Town and Country Planning, or by the Ministry of Agriculture, all of whom are involved in open-cast coal operations at Wentworth. It is true that concrete roads have been laid, but one does not need to be a farmer to know that agricultural land—of which 1,530 acres has been requisitioned at Wentworth Woodhouse—is not improved by building roads over fields which should be growing crops or grazing cattle."

### The Royal Gold Medal

The Royal Gold Medal for 1947 has been awarded to Professor A. E. Richardson.

### The Pavilion

A sumptuously got up newcomer has joined the ranks of those quasi-magazines whose double-page-spreads in colour make gay the windows of Charing Cross Road. Called *The Pavilion* and described as "a contemporary collection of British art and architecture," it is edited by Myfanwy Evans, who says in an introduction that "it is intended, in a series of volumes, to mix the unknown with the accepted, the past with the present, to avoid connoisseurship and to be ungrudging of space even if it means that sometimes a whole volume is devoted to one or two articles." An excellent programme, well launched with this first volume. Contributors include John Betjeman (architectural-historical), Wyndham Lewis (cultural-philosophical), Anthony West (reminiscent-topographical), Geoffrey Grigson (municipal-museological), and Edward Bawden (gastropodal-fantastical).

# Ennerdale Water

The Minister of Health has given his sanction to the scheme for raising the level of Ennerdale Water to act as a reservoir for Manchester. In a letter to the Town Clerk of Whitehaven the Minister has stated that he is satisfied there is no reasonable alternative, and that subject to certain safeguards the scheme can be carried through without serious damage to the beauty of the lake.

It is stipulated that the quantity of water to be abstracted from the lake shall not exceed eleven million gallons a day; that no deviation from the plans as modified shall be allowed in respect of the height of the embankment; that a landscape architect shall be employed by the promoters of the scheme to advise on the landscape treatment of the work, including the re-routing of the lakeside path and the replanting of trees; that the completed designs shall be submitted for the observations of the Royal Fine Art Commission; and that the corporation shall provide alternative access to replace any paths or tracks closed by the works and shall not unreasonably restrict access to the lakeside.

# Czech Visitors

Six of the staff of the Prague High School of Art and Industry have been in England on a visit arranged by the British Council. The party consisted of Professors Adolf Bene, Otto Rothmejer, Favel Smetana, Bedrich Stefan, Jan Musl and Antonin Kribal. Their programme included visits to the Central School of Arts and Crafts, the Housing Centre, the Building Centre, the

"Britain Can Make It" Exhibition, the Wedgwood Works and Oxford.

# Royal Academy Architectural School

The Architecture School of the Royal Academy, which was closed in June, 1940, has been reopened on a new plan. Instead of being, as in the past, an evening school, with all teaching done by visiting members of the Academy, it is now a day school, with one member in continuous charge. As before, the training is free of charge, but it now takes the form of a final course of one year for ten selected students who have a degree in architecture, while its purpose is described as "an intensive study of civic architecture and the preparation of designs for buildings of national importance." A prize of the value of £300, known as the Royal Academy Grand Prize, is to be awarded annually for the best project prepared by a student during the year. Professor A. E. Richardson is at present in charge of the school; his duty, as the Academy's Professor of Architecture, is to "form the taste of the students, instruct them in the laws and principles of composition, point out to them the beauties or faults of celebrated productions, and fit them for an unprejudiced study of books and for a critical examination of structures." The last holder of the chair before Professor Richardson was Sir Reginald Blomfield, who retired in 1911.

# Meetings at the Planning Centre

The winter programme of the Town and Country Planning Association in-

cludes the following lunch-time talks at the Planning Centre, 28, King Street, Covent Garden: February 6, R. H. S. Crossman on Local Government and the New Town Corporations; February 20, Sir Herbert Williams on the Necessity of Planning by Consent; March 6, Basil Sutton on the Reconditioning of Cottages. On each occasion a buffet lunch will be served from 12.45 to 1.15 and the talk and discussion lasts from 1.15 to 2.15.

# S.I.A. Announcement

The Structural Insulation Association has a new secretary, new treasurers, and a new address. The secretary is H. F. Payne, and the treasurers are Percy Mason & Co. The address is National House, 14, Moorgate, London, E.C.2 (Telephone: Central 4444).

# R.I.B.A. Library Bulletin

With the publication of the R.I.B.A. Journal in its new and revised form, it has been decided that all library information shall in future be issued separately so as to be easily accessible to those using this special kind of service. A new publication, *The R.I.B.A. Bulletin*, will therefore contain, in addition to notes of general interest, the Review of Periodicals and the Accessions to the Library, though book reviews will continue to be published in the Journal itself.

The new Bulletin will be printed quarterly and issued free only to those members who ask for it. The price to non-members is 10s. per annum. The Bulletin is in the charge of the R.I.B.A.

Librarian and all correspondence in connection with it should be addressed to him.

# CORRESPONDENCE

# Lazlo Moholy Nagy

The Editor,

# THE ARCHITECTURAL REVIEW

Sir,—The untimely death of Lazlo Moholy Nagy, Founder and President of the Chicago Institute of Design, leaves his many friends and associates all over the world with a sense of irreparable loss.

Ever since his earliest days as educator, which began in the Industrial Metal working shop of the Bauhaus in Dessau in 1925 under Walter Gropius, until his death from leucemia in Chicago on November 22nd, 1946, Moholy Nagy has been an indefatigable and imaginative fighter for progressive education in the Arts.

From the moment of his arrival in this country in 1937 he identified his own vitality, technical and artistic imaginative-ness and integrity with the aspirations of his new country of adoption. As a pioneer in the field of contemporary design training he had few peers. He was able to adapt and broaden the basic philosophy of the Bauhaus to the needs of students here and drew these from all over the United States as well as from abroad. His ability to transmit his own endless energy and inventiveness to both his collaborators and students has produced a remarkable educational instrument in the field of applied design in particular, which has been a model and inspiration to other workers both inside and outside the school of which he himself was both the head and heart. No narrow specialist, he combined in one man one of the outstanding experimental photographers, painters and sculptors of our time and a writer of remarkable breadth of vision and knowledge on all

[continued on page 76]

# Regarding delivery . . .

During the past 2 or 3 years difficulties in obtaining labour and additional equipment have made it impossible to meet the constantly increasing demand for 'Hopton-Wood' Stone.

Vigorous measures to effect a substantial increase in output are beginning to show results, and a greatly improved delivery position is expected by next summer.

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A.R. 1:2:47

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aspects of contemporary art. It was his breadth of experience and versatility as an artist which made it possible for him, perhaps to a greater extent than any other single individual, to break down the obsolete barriers between the so-called Fine and Applied Arts. Both in his philosophy, teaching and in his own creative work, all form making in whatever medium became an integrated activity of great richness and social significance.

His own individual creative work as photographer, painter and sculptor is in many private and public collections in many countries in Europe and in the United States. He has pioneered much excellent work for advertising, stage and industrial design which has now found wide acceptance. Shortly before his death he had completed the correction of the final proofs of a new book, *Vision and Motion*.

The indomitable courage with which Moholy Nagy tackled every situation did not fail him towards the end. Those of us who were privileged to see him as friend and co-worker, since his illness, were deeply moved by his courageous acceptance of his fate which made it possible for him to continue working as energetically, as enthusiastically, as thoroughly and as cheerfully as always until his death.

With affection and respect, we mourn a great friend and salute a great artist, philosopher, teacher and a very brave man.

Yours, etc.,

ALFRED BARR, HERBERT BAYER,  
 MARCEL BREUER, MILTON BROWN,  
 SERGE CHERMAYEFF, BURGOYNE  
 DILLER, SIEGFRIED GIEDION,  
 WALTER GROPIUS, PEGGY  
 GUGGENHEIM, RENEE D'HARMAU-  
 COURT, EDGAR KAUFMAN, GYORGY  
 KEPES, PAUL RAND, BARONESS  
 DE REBAY, JOSE SERT, JAMES  
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 ROBERT WOLFF.

New York.

## Inland Waterways

The Editor,

### THE ARCHITECTURAL REVIEW

Sir,—Readers of Miss Barbara Jones's article in your December issue, *The Rose and Castle*, the completeness and accuracy of which and the beauty of whose illustrations have much impressed us, may be glad to be reminded of the existence and aims of this Association. As Miss Jones's article makes clear, almost all that survives in this country of genuine folk art is to be found on the canals. All of it, and much else, is now in jeopardy. The Inland Waterways Association was formed to promote the preservation and restoration of the rivers and canals of Great Britain; to advocate the greatly increased use, both for trade and for recreation, of waterways in good order and fully navigable condition; and to bring into one organization actively forwarding these ends, the many who care about the divers commercial, sporting, historical and artistic aspects of our subject. We have prominent members from all walks of life, Sir Alan Herbert, M.P., being our president.

Necessarily our work has hitherto consisted in the main of combating the consequences of more than a century's neglect and maltreatment. The present poor condition of most waterways arises, not, as is widely supposed, from any kind of social or economic "progress," but from public inertia and the fact that the course of history has placed too many of them in the hands of a competitive form of transport. The Report of the Royal Commission of 1906 will give details: its recommendations, not yet in any way implemented, are rendered to-day more pertinent than ever by such new factors as the coal shortage, road congestion, and high labour costs. Your readers cannot be indifferent to the fate of the vast architectural and pictorial heritage of the canals: nowhere else can such consistently good building

or such vivid painting now be seen. There is also, as we have abundant evidence, a new and large demand that our waterways be made available on a national scale for more general pleasure purposes. They could offer many people peaceful, cheap, healthy and readily accessible recreation.

Hitherto we have acted piecemeal, waterway by waterway. Doubtless, in the end, our ideas would have prevailed over most of the country. Nationalization means, however, that the Government will have to follow a policy of abandonment or one of restoration. As the only national organization constituted to promote the latter policy we appeal, at this the last crisis the waterways can stand and still survive, for many new members and donations. All interested in any of the many uses and beauties of our rivers and canals should at once support us: or soon there will be little left. To all who write to us we shall be pleased to send further particulars, including a copy of our booklet *The Future of the Waterways*.

Yours, etc.,

ROBERT FORDYCE AICKMAN, *Chairman*,  
 The Inland Waterways Association,  
 11, Gower Street, London, W.C.1.

### Competition

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